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# Who is Sarah Jane Smith?

**FULL BIOGRAPHY INSIDE!**

**PLUS**  
**ACTRESS**  
**ELISABETH**  
**SLADEN: AN**  
**EXCLUSIVE**  
**INTERVIEW**

**FULL**  
**ARCHIVES**  
**ON**  
**THE HAND**  
**OF FEAR**  
**and**  
**K9 AND**  
**COMPANY**



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One of the most important aspects of *Doctor Who* during its existence has been the companion – the long-suffering friend of the Doctor's, who he whisks through time and space during his travels. Companions come in many varieties – male, female and electronic; willing and not so willing; cowardly and brave; intellectual and brash. But one thing always makes them both essential and popular – they, like the viewers, can never quite understand everything about their mysterious mentor, The Doctor.

Sarah Jane Smith first entered the TARDIS in late 1973, in the adventure *The Time Warrior*. As a journalist, she was instinctively curious and somewhat more strong-willed than most of her predecessors. She remained with the Doctor during his regeneration into his fourth persona, and finally returned to her native contemporary Earth in the 1976 story, *The Hand of Fear*.

But her popularity meant that the Sarah Jane story didn't end there. *Doctor Who* fans constantly voted her the most popular companion of all time, and during the Eighties she made two reappearances into the worlds of *Doctor Who*. In 1981, she teamed up with the Doctor's robotic dog K9 in a pilot story for a proposed series featuring the two, *A Girl's Best Friend*. In 1983, she rejoined the Third Doctor in the celebratory adventure *The Five Doctors*. Until now, that seems to have been that.

We are pleased to present, with the full support of actress Elisabeth Sladen, this **Doctor Who Magazine Holiday Special** – celebrating in fact, fiction and something in-between, Sarah Jane Smith, the Number One *Doctor Who* companion!



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Vincent Danks' promotional picture for the comic strip *City of Devils*, coloured by Paul Vyse

# The roving **REPORTER**...



**Top American biographer Kevin W Parker's unauthorised biography of *Metropolitan* journalist Sarah Jane Smith, entitled *The Roving Reporter*, was published a few years ago. Although it is now out of print, publishers Ainsell and Co. have kindly allowed us to reprint extracts from the book.**

**S**arah Jane Smith was born on the 1st of February, 1956, in Liverpool, England. She was the first and only child of Nigel Collins Smith, a local businessman, and Alice Trent Smith. Tragically, her parents were to play only a limited part in her life, as they were both killed in a car accident in 1961. Five-year-old Sarah Jane was taken into the care of one of her aunts, Lavinia Smith, a noted virologist, and grew up under the wing of that strong female figure.

Everyone who knew her as a child remembers her as quite a tomboy, always interested in exploring and continually allowing her curiosity to get the better of her. She developed an odd coterie of friends, often preferring the company of adults to those her own age. Her aunt has remarked: "She always seemed to be around the grownups, asking questions about what they were doing and frequently making a nuisance of herself. She preferred the more unusual characters too --

one of her favourites was an elderly chap who was rumoured to have been a poacher in his younger days, though he was never caught at it. He even taught her how to use a rifle, a skill she was quite pleased with."

Doctor Smith took pains to give her charge a suitable education, eventually sending her off to Caterham School for Girls, a reputable but forward-thinking establishment whose headmistress had views on the place of women in society that accorded with that of both Smiths.

Young Sarah Jane made her mark at the school in three respects: as an excellent student with a gift for communicating, as one of the fastest field hockey players, and as something of a maverick, inclined to simply ignore any rules that didn't make sense to her.

After finishing at Caterham, she went on to Liverpool University, which also brought on a surprising (to her, anyway) change in her social life:

"I had always felt rather an ugly duckling, with a fat face and no figure to speak of, plus I didn't concern myself much about my appearance. But I decided if I were going to university I had to be a bit more of a lady, and so I tried to dress up and take care of myself a bit better. And I think now that I must have blossomed quite a bit that summer. So I started at Liverpool and the boys were all after me, which was quite a new experience. I didn't twig *why* for a while – at first I thought it was just that university blokes had better taste!"

Her first real romance came when she met Andrew Lofts, an ambitious student one year ahead of her whose goal was to become a television journalist. However, she does not credit Lofts for her choice of journalism as a career. Her aunt had encouraged her to go into science, but she had other ideas: "I had nothing against science but it just didn't seem right. I knew I could write, and I liked the idea of getting about, meeting interesting people, and asking them lots of questions."

"Journalism just seemed to be the obvious choice."

She became engaged to Andrew during his last year at Liverpool; however, this did not last: "Andy was an enthusiastic supporter of women's lib in the abstract, but he never realised that it applied to him, too. When he graduated, he thought I should leave school and help him with his career. I had other plans." She broke off the engagement, returned to the university, and completed her degree.

She graduated with honours and went into a rather peripatetic apprenticeship, doing stints at various local newspapers. She began with a small Liverpool weekly, then opted to get away from familiar ground and moved to Scarborough. A year there, then two years in Manchester, and she thought she was ready for the big time. She took a big step and moved down to London.

She remembers this as one of the most challenging periods in her life. Her job on one of the Manchester dailies had not given her the opportunities she craved, since her editor kept pushing her toward the women's pages when her interest, as now, lay more in the direction of investigative reporting: "I wasn't about to write women's stuff unless it was from a feminist angle. That was still quite controversial and my editor there would have none of it. Finally, I became fed up with the situation, lost my temper, and handed in my notice on the spot. I was hoping to move to London eventually, but in retrospect I should have done more in the way of preparation and networking." It was very difficult at first, but she scratched and scabbled for the odd freelance assignment, and was beginning to achieve some success.

At this point, Sarah Jane's career took a ▶



A photograph recently uncovered by Andrew Dylan, author of *The Metropolitan Report: UNIT Exposed*, showing Miss Smith and UNIT associate Doctor John Smith, taken inside the school headquarters requisitioned by UNIT during *Operation: Golden Age*.



Sarah Jane Smith wrote a series of articles for *The Metropolitan* concerning the mysteries of Tulloch Moor in Scotland. Here she is seen with the late Angus MacRanald, proprietor of The Fox Inn.



The mechanical dog was, it is rumoured, a gift from Doctor John Smith (no relation), one of her former colleagues from UNIT.



most unusual turn. As one of her more adventurous attempts to get a story, she actually impersonated her aunt and managed to talk her way into a top-security government research centre. The United Nations Intelligence Taskforce (UNIT) was providing security there at the time, and somehow she ended up working with them. Several UNIT members remember her quite clearly – for instance Captain Michael Yates, who has since left the armed services and become something of a writer himself: “She appeared quite suddenly, attaching herself to the Doctor and quickly becoming very much a part of the team. She was very interested in everything that was going on, asking all sorts of questions. I remember it was very difficult looking into those big hazel eyes and keeping my mouth shut when I was supposed to!”

And Warrant Officer John Benton: “I probably shouldn’t say this, but my first impression of her was what beautiful teeth she had – what a thing to notice about a bird, eh? Seriously, she was always polite and curious. Not everyone takes much notice of enlisted men, but rank never seemed to matter to her.”

Her exact duties have never been detailed, though she acquired the title of assistant to the chief scientific advisor. This position was evidently quite important to her, as she devoted far more time to it than to her budding journalistic career, a choice which set back her progress in the latter by several years. She received only a few assignments during this period, in particular one for the *Metropolitan* to research local resistance to property speculators, but nevertheless consistently did not complete them. This lack of reliability lost her much face with her editors.

Again, details are sketchy about this period in her career, but it was clear that she was leading an exciting life. Her job was so secretive that she seemed virtually to vanished from the face of the earth. However, she did materialize on several occasions, generally when, to use the tabloid vernacular, all hell was breaking loose.

Incidents she was spotted at include: the 1979 evacuation of London, some mysterious events at a monastery in Berkshire, the downfall of the Scientific Research Society, the 1980 chain of accidents to the North Sea oil rigs, the shocking return of Guy Crayford to the Space Research Centre in Devesham, the peculiar happenings in and near the estate of eccentric millionaire Harrison Chase, and the series of freak accidents which disabled the nuclear power facility in Nunton.

This last adventure seemed to give Miss Smith her fill of excitement, possibly because she had been hospitalized due to an accident in a nearby quarry. It was the spring of 1981, and she ‘retired’ from active UNIT duty.

Now it was time to recuperate and mend fences with her various editors. This took some time, but a breakthrough step came when she got some help from Brigadier Alistair Gordon Lethbridge-Stewart, then Commander-in-Chief of UNIT-UK:

“I had heard that Miss Smith was having some difficulty re-establishing herself, and I thought this was grossly unfair con-

sidering what she had been through. So I passed the word along to Fleet Street that she had been engaged in service to her country of the utmost importance and should not be penalized for doing so. It seemed to help."

It did, indeed. Percy Wollstonecraft, then editor of the *Metropolitan* and never one to miss an opportunity, brought a proposal to Smith. Shortly thereafter his magazine had yet another exclusive, with a three-part article on UNIT penned by her and providing the public's first-ever glimpse at this secretive organisation.

Other articles appearing under her byline during this period included ones on nuclear power plant safety, extra-sensory perception, state of the art robotics, and the possibility of life on other planets.

Christmas 1981 approached and, with her career back in good shape once again, she decided to retreat to the quiet countryside of her aunt's residence in the Cotswolds, and begin work on expanding her article on UNIT into a book. However, yet again she found herself in the midst of some excitement and ended up exposing a local black magic coven.

Life began to settle down a bit after that, and her history of UNIT, *Fighting for Humankind*, was published in late 1982. Despite the censorship the book was subjected to in Europe, it remains the most authoritative work on that organisation available to the general public and copies are frequently imported from the States, alongside other 'banned' bestsellers such as Peter Wright's *Spycatcher*.

Once she had completed that book, she moved back to South Croydon and returned to her journalistic career. Her first big success came in 1983, when she published a series of articles exposing the COBRA terrorists and arms dealing network in Western Europe, coincident with a six-nation crackdown by UNIT.

She has continued to report on similar stories and remains one of Britain's top writers in that field. But she is not content to devote herself to one area and has made herself one of the most eclectic of journalists, covering areas as diverse as the space program, mystic cults, robotics, medicine, and hypnotism.

A few years on and another interesting addition to her resumé came along, that of science fiction novelist. Her first novel, *World War Skaro*, was a huge success, with many readers appreciating her gift for creating vivid, realistic characters, in a fantastic setting. And she has continued to produce books at roughly the rate of one per year, with the most recent one, *Monster at the end of Space*, finding its way onto many Christmas lists as well as *The Times* and *New York Times* bestseller lists.

In the last two years, she has made some tentative moves into television. Starting as a presenter for a documentary on the search for extra-terrestrial intelligence geared toward students, she has been called upon several times since then in a similar capacity for programmes on terrorism and pollution, with the promise of more work to come. In addition to her many other gifts, she has a very natural and comfortable screen presence.

Overall, she is one of Britain's best-known and respected journalists, as well as a successful fiction writer. Does she

have any further ambitions?

"Oh, yes," she says. "There's always more to do. First, the European Space Agency is soliciting candidates for its journalist-in-space program, and I've put in an application for that. Of course, I don't know if I'll get in, but I think I'd be a natural for it. Secondly, one of the new satellite networks are working on putting together an American-style morning news programme, and I've been asked about that. But I'm not sure it's entirely the right direction, or that they would let me do the sort of stories I would like to do. We'll see. Really, I'm very happy doing what I'm doing."

She maintains a home in South Croydon, with what appears to be a mechanical dog – apparently a gift from one of her former UNIT associates. However, she seldom finds herself there. In her very limited free time she likes to maintain a small flower garden and play tennis – and both professionally and otherwise, she particularly enjoys travelling to exotic locales.

"Roving reporter" is indeed an apt description.

*The Metropolitan Report:*  
**UNIT EXPOSED** is still available – see page 41 for details.



Sarah Jane Smith ponders one of the astonishing situations her journalistic curiosity led her into.

# BRIEF ENCOUNTER

## Girls Night In

The door bell rang. Josephine Jones leaned back in her seat and smiled. "God, how many of us are there?"

"Oh, a few people rang up. He did get about!" Sarah Jane Smith rose to answer the door. Jo took another sip of wine and turned to the other of her companions. "I loved it. It was like a Magical Mystery Tour."

"Showing your age there a bit," Tegan Jovanka absently ran her finger around the rim of her glass.

Sarah re-entered the room, followed by a tall woman in her late forties with long, wavy, heavily greying hair. "Everybody, this is Liz Shaw," Sarah pointed at each woman in turn. "This is Tegan Jovanka, and Jo Jones."

Jo offered her hand. "The Doctor used to talk about you. You were a scientist, weren't you?"

Liz smiled. "Yes, I still am. Not that it made any difference with the Doctor." She took the glass of wine that Sarah offered. "It was all so far out of my league. I was as in the ark as everyone else."

"In the dark. Yeah," mumbled Tegan, almost to herself.

"So," shrugged Liz, "What's all this about?"

Jo answered. "Nothing, really. Old times. I read one of Sarah's books – she's a novelist – and it struck a chord. Bits of it seemed familiar. Nothing specific, but I was at a loose end... so I went looking for her."

"And you all knew the Doctor?"

"We all travelled with him at one time or another."

"Travelled?" Liz was confused for a moment. "Oh. You mean it actually worked? The TARDIS?"

"Yes. Eventually." Jo smiled at the memory.

"So," continued Sarah, "Jo and I placed the ad in *Time Out*. We thought it might be fun!"

Tegan nodded. "If you know what TARDIS means, call this number!"

"And did it shock you as much as it did me?"

A sudden glance from Tegan answered Liz's question. "Yeah. I almost didn't come. I've a flight tomorrow morning. I'm going back home. I've got to look after my Father's farm. But I couldn't sleep last night after seeing the ad. I thought sleepless nights were a thing of the past."

Sarah looked up, concerned. "Look, there's no crisis or anything. We just saw it as a good chance to swap memories, really."

Jo was talking to Liz. "I remember this one time at UNIT HQ..."

The conversation drifted on. Silvery laughter rippled around the room. Glasses were filled and re-filled. Snacks and dips were eaten. Tegan sat, eyeing a beer mug which sprouted sticks of celery. She couldn't tear her slightly tipsy gaze from them. Slowly her hand snaked across the low table, snatched at a stick and bit into it. Hard. At the same time her eyes jerked upwards towards the door. Nothing. She seemed to visibly relax.

Sarah was recalling her first encounter with the Doctor. "... and so I stowed away, looking for a scoop. Next thing I know, it's the middle-ages!"

Jo turned and touched Tegan lightly on the arm. The Australian jumped slightly. "So, Tegan, how did you meet the Doctor?"

Tegan registered the question and reacted slowly, absently. "My Aunt ... died. She was killed..."

The others looked at one another. Sarah took a large gulp of wine. "I'm sorry..."

Tegan rose abruptly to her, slightly unsteady, feet. "No, look, I'm sorry. Really ... I'm going. It's great that you all have such happy memories of the Doctor, but for me, well I'd just rather forget."

Sarah was concerned. "We really didn't mean to upset you."

"No, I know. It's just ... when I think of the number of times I faced death ... all the people who were killed ... It started with Aunt Vanessa, on the very day I met the Doctor ... How did I live

like that?"

"How did any one of us?" pondered Liz. "I suppose, for me at least, the science made it all right. I was like a child in a sweet shop. I miss that at CERN. It's never been quite the same..."

"I daresay we all had trouble readjusting to everyday life," said Sarah pragmatically. "The Doctor just upped and dumped me one day in Islington. It took me more than a year to forget..."

"But you still write about it," Tegan interrupted.

"Endlessly," Sarah sounded defeated.

"It ended very fast for me, too," said Jo. "I met a man – a scientist – and married him almost straight away. Then we packed our bags and went off up the Amazon together. I hadn't really given the Doctor much thought, until recently." She swallowed her wine a little too quickly, gagging slightly.

"Nor me," said Tegan. "Until now. I wasn't going to lose any more sleep over him. That's why I got in touch with you."

"Do you feel we did some good, though?" asked Sarah. "Saved the world, even?"

"I never wanted to save the world," Tegan grew heated. "I never wanted that responsibility."

"It's funny," Jo began, hesitantly, "but when I left the Doctor, when I got married to Cliff, I thought we were going to save the world, in new ways. Without people getting hurt ... getting killed. I suppose I saw Cliff as a sort of younger but just as idealistic Doctor. Somehow, that wasn't enough..." She refilled her glass.

"Vietnam." All heads turned towards Liz. "The Vietnam veterans could never adjust to civilian life after what they'd been through. Same with the Battle of Britain pilots, they say."

Jo nodded vigorously. "I think by the end I was starting to get off on the adrenalin. The action. I couldn't forget the Doctor. Not really. Deep down." Her voice dropped to a whisper. "I loved the guy."

Nobody spoke. Sarah bit her lip. This

had been a bad idea. The alcohol was probably making it worse.

Tegan leaned across and put her hand on Jo's shoulder. "I think maybe we all did. A bit..." Then, unaccountably and quietly at first, Tegan began to laugh. "He did... did any of you... I mean, did he ever try to..."

Jo was shocked. "What, d'you mean...?"

"Well, he always seemed to be hanging around with eligible young women..."

Liz cottoned on. "Yes, listen to us. We're talking like casualties of some

failed relationship. An abandoned women's support group! And let's face it, are any of us in any kind of relationship now?"

They looked at one another. Suddenly it did seem funny, in a way. What really had underlay the nun-like relationship each had with this god-figure who just came and went from their lives, leaving them totally disorientated? Picking them up and dropping them like debris in a whirlwind?

Sarah smiled thoughtfully. She had the beginnings of an idea for a new book. Something of a departure from her

previous, 'fictional' stuff.

Tegan was in convulsions. "How old was he? Seven hundred and something? I mean, it's the ultimate dirty old man!"

The doorbell rang.

Sarah went to answer it, still grinning broadly. Standing on the porch was a girl, in her late teens. She wore heavy boots and a black bomber jacket festooned with badges. A baseball bat was slung across her back.

"So, you know the Professor..."

**Robert Perry and Mike Tucker**





Photo © BBC

# ELISABETH SLADEN

Constantly voted the *most popular* companion in *Doctor Who*, Sarah Jane Smith was played by Elisabeth Sladen. Gary Russell talked to Lis earlier this year about her experiences on the show.

**T**o many fans of *Doctor Who*, the name Elisabeth Sladen is forever linked with that of Sarah Jane Smith, one of the longest running, and certainly the most popular *Doctor Who* companion. Apart from her life as an actress she is now very much a family woman, married to actor Brian Miller, who played Dugdale in the Peter Davison story *Snakedance* and also portrayed various Dalek voices in the most recent stories featuring those monsters. The couple have a daughter, Sadie, who is just now beginning to watch *Doctor Who* thanks to the recent repeats on BBC2.

For Lis, Sadie's enjoyment of *Doctor Who* is the latest, and quite charming continuation of her involvement in the show.

"It's fun watching *Doctor Who* through Sadie's eyes. Even at the school, children are playing in the playground, still shouting exterminate! Sadly, I don't have that many scripts or props or reminders of the show. The things I think of now that I gave away – they'd be very nice to still have, but these things happen. I suppose I'm really aware of it at the moment

because Sadie asks me for things, and I've only a few left.

"She's seven, just getting into films and things and very fascinated by the few *Doctor Whos* I've shown her. She's been watching them after *Thunderbirds* and enjoying it – that's a good time slot. I hope they show one of mine in the Autumn, then Sadie could see that. It would also be nice to see one with John Levene in as we got on very well.

## SECOND SIGHT

"I was very cheeky and phoned the BBC up one day because I found out that a friend of mine had been given all the *Blake's 7* videos he was in by the BBC. I'd bought a handful of the Sarah *Doctor Whos* from the shops, but there are so many now! Anyway, I talked to this wonderful lady and explained that I really didn't want them just for me, but for Sadie too, because I'd like her to see them. So she sent a couple including *Robot*! Gosh, didn't I need a director?!"

"I saw Jon [Portwee] in *The Sea Devils* on TV which he talked about a lot when I was working with him; I enjoyed it a lot

and I wonder what Jon thought of it after all this time.

"Anyway, in *Robot*, I thought I wasn't too good! Sadie was watching some of it before going to school and I saw this bit where I was being very kind to the robot and I thought I was really over the top! It's very strange seeing it after so many years. I have many habits which are, of course, magnified on the screen. I do certain things with my mouth which look very exaggerated. I wonder if I carried on doing them as the series went on? I really didn't settle into the rôle for quite a while.

"In the beginning I didn't find myself comfortable with it until I felt *secure* with it. When I first worked on the series, I was aware that no one knew who I was. As the *Doctor's* companion, I was really taking over a rôle, something that was well known. I didn't have any feedback. I remember Tom, Ian Marter and I went round Olympia once in a horse drawn cart and Ian said 'This is silly, no one knows who we are!' and it was because we hadn't gone out on TV as a team despite the fact that we'd been working on it for ages! Once you know people really like you, and like Sarah, it's amazing how it loosens you up, and the feedback starts coming in. I think most of that came to me after two, maybe three stories with Tom, so it took a long time."

In that case, did Lis sense a great deal of change for Sarah when the part of the

Doctor changed from being Jon Pertwee.

"Well, that's a difficult question to answer. I think the programme makes the running - which is just as well as I don't really like to do that. I don't like to lead because the profile is too high. You can do far more of what you want to do if you're not the lead actor.

"When Tom arrived, it was very different. I think it would have been quite different. But ultimately it was Jon's programme, then it was Tom's, so the programme changed quite a lot and so yes, that meant I did, or rather Sarah did, too. Tom and Jon put their input into the programme both as personalities as well as as actors and so they actually had quite a lot to say.

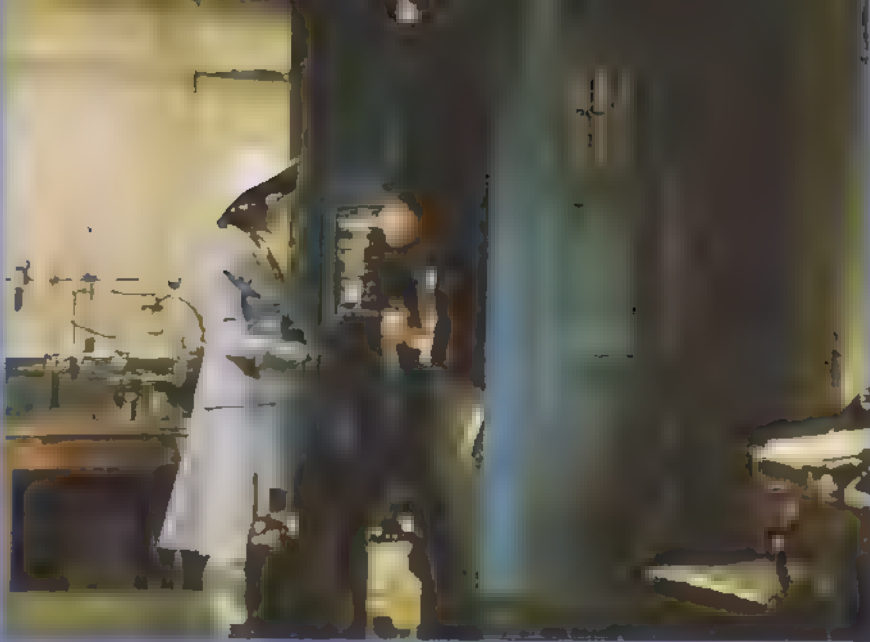
"I think the scriptwriters were very good at allowing us all the freedom that they did although I suppose they had to, as well. They knew how much a person in a long running series knew about it and could contribute. It was a very liberal show really, especially when you consider the small amount of time you had to get it done."

"So, yes I was able to put a lot of input into it - if there was something I thought Sarah wouldn't do or say, then I said so. Mind you, it wasn't exactly encouraged! It would be listened to, but too many interruptions were not loved!

"Sometimes, if it was just a slight thing, I'd just change it and do it anyway and if no one said anything, then I knew it was fine. I found sometimes it was far easier to just do things than try to start a discussion in the middle of filming. And sometimes, no one noticed anything at all, let alone changes!

"I remember doing one with Jon, in a cavern. *Death to the Daleks*. I had to have my hands tied to a pole, above my head. On the other end of the pole was the assistant floor manager, holding it. They took so long sorting out the fire and the cloaks of these Exxilons that the pole was put down and I wandered off for a break. Then they recorded the scene without me! I slowly wandered back, thinking I

Sarah (Elisabeth Sladen) and the Doctor (Tom Baker) stalk the rampaging Krynoid in the plush grounds of Harrison Chase's mansion in *The Seeds of Death*. Photo © BBC



Elisabeth Sladen did notice some changes to the show when Tom Baker arrived to play the Fourth Doctor, but felt that the programme's family feel was maintained. Robot Photo © BBC Video

was going to get murdered and went up to Chris D'Ovly John, the floor manager and said 'Er... Chris...' and he said 'Yes...the director's just telling me everything was fine. You were great, yes, great' and wandered off! I thought 'Ahh, well, there we go!'

"I think you can get a bit bossy when you've been in a series for a while. I mean, it can be restrictive in the way that you did find the same words were coming out of your mouth every week. That said it's very difficult when you have a format that works and really the same story every week. There's only so much you can do.

"I think a lot of the other girls say 'Oh I hated the screaming' but I didn't mind about that because you've got to have a cliffhanger. I never took it personally that they wanted Sarah to scream just because Lis Sladen wouldn't!

"Making changes was a lovely progressive feeling because whatever was said by anyone, even critically, it was never for personal ego. It was really for the good of the programme. This meant it had a lovely company feeling, both with Jon and then Tom. They both made it a very comfortable place to work.

I wondered if Lis enjoyed the extra-curricular promotions work that working on *Doctor Who* seemed to encourage. Lis felt a bit ambivalent towards it, as she explains.

"The Doctors did a lot more publicity on their own. I think Ian and I felt 'Oh they don't really want us, they're just being polite.' I remember doing a couple with Ian. Did I enjoy them? Oh indeed - I was so thrilled, one day, I remember cutting the top out of my sunhat, I was that bored! I never felt comfortable. I think you had to be an outgoing personality to carry that all off. I don't consider myself particularly extrovert - I did what I did and went home, happy. I think a lot of actors are like that, really. It got more glitzy, higher profile, as I went along and I played up to it because it is nice now and again to get patted on the back, it all helps."

Looking at it from that perspective, did

Lis always want to be an actress, or was it something that happened by chance?

"Oh, don't get me wrong, I always knew I didn't want to do *anything* else! I'm very fortunate that it was taken very seriously by my family. I went through school normally and afterwards decided to act. I was going to a drama school, a school which I enjoyed on Saturdays doing a lot of stuff there. I stayed on an extra year at school in the lower sixth form, because my father said that if I did that and then *still* wanted to act, he'd see what would happen. I think he wanted me to take a typing course as well, to get a sort of supporting skill. If I'd done that though I think I'd probably never have acted, I'd have just become a secretary! I just sort of did it and nothing else ever appealed.

I was very fortunate - I did two years at drama school and was then taken on as a student at Liverpool Playhouse and afterwards went on to being an assistant stage manager and also played very small parts. I was very good behind the scenes - probably because I did as I was told and worked hard. Quite by chance one day I made a rather drastic error and that was the best thing to do. Suddenly they stopped giving me such responsible things and I could concentrate on acting. It's very easy to get trapped in the behind-the-scenes stuff.

"When Liverpool Playhouse closed for refurbishment I was asked to work alternating between theatres at St Helen's and St Anne's. That's quite a difference, one is quite a vast theatre, whereas St Anne's is a seaside theatre that looks like it's held together by strips of Sellotape!

"We were really lucky - a lot of the actors who had done really good parts at Liverpool didn't want to go to St Anne's or St Helen's. This gave those of us who had been ASM-ing a chance to do what we *really* wanted. It was really good experience, the time when I was most single-minded about what I was doing. When that finished, I was out of work and came to London. ASM-ing at Farnham. Then the assistant director who'd been at Liverpool got a directorship in Manchester and asked me to go there. That was ASM-ing *again*, but after the first season





Amongst the many alien creatures Sarah Jane encountered, one of the most memorable was Alpha Centauri (Stuart Fell) in *The Monster of Peladon*. Photo © BBC

Doctor! I don't know how this mistake had been made, but this bit had to be put in to explain my change of clothes in a scene in a later episode that had already been recorded."

Lis felt that Katy Manning had been very sexy as Jo Grant, something that the costumes added to. Did Lis feel under any pressure to play the part the same way?

"I never had time to think much about being sexy. This was television, a relatively new medium for me. Being sexy was the last thing on my mind! It was just so nice to be doing a series, after having done lots of small parts on TV."

So what sort of things were going through Lis's mind when she started on *Doctor Who*, in *The Time Warrior*?

"Well, first off, watching myself on the studio monitors. I was quite aware of how one stands and things like that. You see, in the theatre, you obviously cannot really watch your performance so you are not aware of such physical things. You just live them, I suppose. Certainly, being a character, you do think about it, how they walk etc., but after a while you forget about all that. It should quickly become second nature and there should be something in the script to give you a new direction to think on."

"On *The Time Warrior*, we had a director who Jon had not worked with before, and I don't remember ever working with again. Looking back, I often wondered why Alan Bromly was chosen; he wasn't familiar with the format. Anyway, I was left very much alone, which terrified me because I was used to having direction. I was aware, out of the corner of my eye, that they were keeping some sort of tabs on me and presumably were making sure I wasn't doing anything wrong, but I did rather feel lost as no one actually told me what specifically to do

"I like to be directed. If someone doesn't say anything you just assume it's all right, but as this was my first one on a long running series, I wanted some. I thought 'Oh my God, they've given up on me already'."

## BRIEF BRIEF

Having said that, Sarah was so strong in *The Time Warrior* I wondered what sort of character brief Lis had been given for Sarah Jane Smith.

"Brief! What brief! There weren't no such thing! 'Sarah enters left' - that was about it! No, seriously, there wasn't very much, other than that they wanted her to stand up for herself and not be a wimp. I think Women's Lib was mentioned as well, but frankly I'm not too sure what exactly that means. I prefer to think of people as people - to do otherwise is limiting."

"Of course, by the time she left, I think that had changed, no matter how ▶

Lis Sladen enjoyed getting the chance to make Sarah villainous, as she did in *The Masque of Mandragora* where she was hypnotised into attacking the Doctor and betraying Guiliano (Gareth Armstrong). Photo © BBC Video





much I tried. Mind you, I didn't mind Sarah making the same mistakes every week. I think I could justify just about everything she did!"

Having been cast by, and enjoyed working for, Barry Letts did Lis feel the same way when Phillip Hinchcliffe replaced him as producer of *Doctor Who* in 1974?

"Well, you're aware when someone new comes in because they put their stamp on it, to find a way to make changes without upsetting the format. I think I felt at ease with Barry, probably

because he was there before me. Yes, there were differences, things like producers runs were different. Barry always had his eye on the actors more - which is not to say Phillip didn't - but Barry had *been* an actor, he knew what we were doing. Phillip came from a different direction, but there was no harm in that."

Did she have a favourite story?

"Yes, I think the one that I enjoyed the most was for all the wrong reasons! I knew suddenly that I felt comfortable, and I think I looked good. And we didn't

land on a rubbish-heap either! It was *Planet of Evil*, filmed at Ealing. I'm quite taken with that, I think Sarah was good and strong. Mind you, the best, strongest, one for Sarah was *Time Warrior*, but they never let her be that strong again. It was probably very over the top, but I think it worked as her introductory story. We had a break after filming that, about three months, before starting up the dinosaur story. By then, that depth of character had probably gone."

Having enjoyed filming at Ealing on

*Planet of Evil*, did Lis enjoy location filming?

"I remember it was very cold and wet when we filmed *The Seeds of Doom*. My hair goes very wavy when it's damp, but when we got into the studio, it had straightened out again, and I wasn't going to let it get horrible and wavy again. By then, I was probably thinking 'blow the continuity, I want to be comfortable!' Very naughty!"

"Portmannon, where we shot *The Masque of Mandragora* was fun. I used to get on the BBC bus and never know where I was going! I could be quite blinkered about locations. Tom used to look around showing me all the different types of flowers and trees and leaves that were there. I used to just nod, and wonder where I could get a cup of tea from! Very silly of me, but then I wasn't really interested! I wanted to just get to my hotel, have a bath and go to bed. I probably didn't enjoy locations as much as I should have done."

Throughout its existence, *Doctor Who* has attracted a wide variety of actors and actresses who wanted to be seen in the show. I wondered if Lis had any favourites, or anyone she was especially pleased to work with.

"Not really. There were actors that I recognised, but no one I thought specifically I had always wanted to work with. They were far more thrilled to be on *Doctor Who*. At a certain point, it was a real thing to play a baddie on *Doctor Who*. Lots of people wanted to do it. Even I got to play the baddie sometimes, being hyp-and trying to kill the Doctor, or being a robot and having your head knocked off. Yes, I got my share of being bad!"

Lis left the series in 1976, in *The Hand of Fear*. Had this been her choice or was it another one of producer Phillip Hinchcliffe's 'personal stamps'?

"Well, it was kind of hitched a little by Phillip during the recording of *The Son-taran Experiment* on Dartmoor. They

Sarah proved herself very adept with a rifle when she had to hit a box of gelignite on the base of a rocket in *Pyramids of Mars*. Photo © BBC Video



Sarah and the Doctor prepare to send the evil Sutekh to his destruction at the climax to *Pyramids of Mars*. Photo Mat Irvine

were always very keen on me staying, but when one day I was sitting on the dune bus and Phillip said 'I wouldn't dream of wanting you to go...' I thought 'Oh, eh, what's this?' I was just wondering what your plans were', he said, and that got me thinking about it. I mean, and again I'm not suggesting this was Phillip's motive - in fact I'm sure it wasn't, but I suspect that really he considered he would have finally put his stamp on it when a new girl came in. I wasn't his, I was inherited.

"In fact, by the time of *The Hand of Fear* it was a good point for me to go. You couldn't stay forever, I'd never been in a job for so long, and Sarah still seemed to be very popular. So I thought it was the right time. Also, I might have been a little frightened that it wouldn't be my decision - I didn't want them to suggest it, I like to walk away under my own suggestion.

"So I said I wanted to just go. I didn't want to be married off, and nor did I want a whole story about my leaving. I remember Katy's last story, and I thought that wasn't for me - I didn't want

the story to be about Sarah's going because the series wasn't about her. It would be much better to have a really good story and just go at the end of it. I like being taken by surprise both as an actress and as a viewer, and I thought that was how I went. *The Hand of Fear* was very good and I was really lucky to leave on such a high point. Leanne Mayne, the story's director, was lovely, great fun to work with. Ian Marter said to me, 'who had seen it? That was bloody good, didn't know you could do such things.' Thanks, Ian, I thought, you obviously never realised what you were working with!

"Serious, Ian was always great to be with. He took a lot of the flak off you. He was too intelligent for the part, however, and it drove Ian mad at times. He was very into logic's, far more analytical than I. It's nothing if a story didn't make sense, or continuity was being damaged, he'd get so worked up some times. I remember we were doing the story I cannot remember which and we saw something being beamed off a ►

◀ screen in this set. Ian suddenly stopped and pointed to someone in the background of this image and said that we couldn't react to this because the person had been killed in an earlier sequence! It must have got confused because we shot out of order, but Ian was always good at spotting those things and saving problems later on. We had some really good times together on the show.

### AFTER THE EVENT

"I thought when I left fans would not want anything more to do with me. I

They still hadn't seen the potential for *Doctor Who* overseas.

"Then after seven years, I got a bit bored of that. I'd done my bit. It all started to change, get a bit silly, and very high pressured; we were herded around like cattle in wonderful hotels. If someone looks at me and says 'I want to make money out of you', well that's fine, but I would like to have some too. After a while it got ridiculous and I think the people who came off worse were the fans, which rather ruined the whole point of going

months old and it was horrendous, so I thought that was enough – the end.

"My pull in life was in a different direction as well, so it seemed the right time to say goodbye. I got very easily upset about the way these memos were ceasing to be entirely real and so I thought it was best to leave them all well alone."

### UNIQUE

Being cast as Sarah also meant that Lis got to do a few unique *Doctor Who* productions. One of these was the audio



Sarah tries to talk the indecisive Arnold Keeler (Mark Jones) out of blowing her up in the Antarctic base in *The Seeds of Doom*. Photo © BBC

mean, I was out and there was a new girl, Louise Jameson, coming in. Also, I thought, it will hamper anything else I want to do, if I'm forever thought of as an ex-*Doctor Who* girl!

"With hindsight, I really should have embraced it, because it wouldn't have made much difference! I'm still an ex-*Doctor Who* girl! That said, it was fun to go to America, to their conventions. Flattering and, I felt, justified, because over there they were seeing my stories. I came back, telling everyone in the BBC, telling Enterprises what was going on, but then they weren't too interested.

"I also felt a bit hypocritical, churning out the same stories. They began to take on an entity of their own, taking on more importance than the show itself. You had to learn to tell a story again and again, but it soon became exaggerated, dishonest. As an actor I need freshness and I can only reproduce it so many times. To try and make it different, people began to embroider upon the stories. These moments were lovely when they happened, but it seemed a bit downgrading to have to try and make them better! You just get a feeling when it's time to give up. I did one when Sadie was only nine-

adventure *The Pescatons* by Victor Pemberton, recently reissued on CD.

"People are always very interested in *The Pescatons*, but I really don't remember too much. I know there was a lot of laughing doing it, and I remember working with Bill Mitchell who was the monster. We were in a small recording studio, there was no rehearsal and I'm not sure if we even had the script beforehand. I've got a copy of the record, but I've never played it!"

After that there was a long break. Then in 1981 John Nathan-Turner, by then *Doctor Who*'s producer, asked Lis if

she would consider starring in the programme's first spin-off, *K9 and Company*.

"John asked me when I was working on Barry Letts' production of *Gulliver* for the BBC. I think all credit must go to John for getting it off the ground; after all, I'm hardly a 'name' to sell a programme on.

"I wish we'd had more time – I think it would have been a lot better if we had. I heard a rumour – I have no idea if it is true – that John was originally given a lot longer to film it but the extra days were taken away from him. For instance, I'd never worked with the dog-thing [K9] before, I didn't realise it couldn't speak lines to me. I had no idea what it could or couldn't do. So I got there, and they'd say 'Cue' and I said 'Well, the dog speaks first' and they explained that I had to wait, leave a pause for his lines and then answer! In the end, John Leeson whispered the lines to me. It was very disconcerting to be having a conversation and trying to imagine these lines and respond to them.

"I didn't like myself very much in that but I would have liked to have done a series. I was in no position to turn work down and anyway, it would have got better and more relaxing as time went on. I just think that I was meant to carry the show, but instead I was carrying a metal dog that didn't speak. You have to have more of the character of Sarah Jane. She originally existed because of the Doctor, so I played everything off him. This time round the situation, for Sarah to be played off by a metal dog, had to be that much better. It was very mash-mash, unfortunately, but in the end it was fun."

Lis next returned in 1983 to take part in the show's Twentieth anniversary spectacular *The Five Doctors*.

"Oh, *The Five Doctors* was a bit like the Royal Command Performance. It was wonderful to be asked and essential to do. Again, it worked for the time and set-up it had. I mean, how can you bring



Lis Sladen felt that she should have listened to John Nathan-Turner when choosing her costume for use in *The Five Doctors*. Photo © BBC Video



Sarah's first encounter with the Doctor (Jon Pertwee) took her back to a medieval castle in *The Time Warrior*. Photo © BBC Video

together five Doctors, plus the companions and monsters in one programme? I'm sure it was hell to direct and it didn't seem to tie up at the end.

"There were parts of it that worked really well, and some very good effects, but it was also very fragmented. It just needed more time and therefore I suppose money. It was nice to be back, to see the other girls and Jon.

"It was also exceptionally cold; I remember having some publicity shots taken at the time, as did Carole Ann Ford, who played the First Doctor's granddaughter, Susan. When we saw them, we forbade their use, we looked

cold and awful. When we went to the big Longleat celebration weekend, there were these photos all printed up to be used for us to sign. Instead, Carole and I took them out and drowned them in the plant house! I think some escaped though, because every now and again, I get sent one to sign – me in a dreadful pink outfit with a red nose! The pink costume was my fault; JNT said I should wear culottes, because he said I looked good in them. However, I was able to choose my own clothes.

"I think I should have listened to John!"

Last Words from Lis – see Page 51



In a continuing series, *Metropolitan* staffers and regular contributors have been asked to briefly describe an out-of-the-way locale they are especially fond of. This month, Sarah Jane Smith, better known to readers for her hard-hitting investigative pieces, finds an intriguing Mediterranean hideaway.

I think of San Martino as a postage stamp country. Not only is it not much larger than a postage stamp, or so it seems, but postage stamps are also this tiny nation's chief source of income.

That said, the San Martinese make the most of what they have. Their country features some prize examples of Renaissance architecture, a delightful central market, and a stunning view across the Adriatic. On a clear day (and there are plenty of those), you can climb up to the site of the Old Palace and see all the way across to war-torn Yugoslavia.

I will begin at the train station, which is both centrally located and the best way to arrive. Step out of the station, turn west, and you'll be walking along the Via Vittoria, and will shortly pass the most notable Renaissance building, the New Palace, built during the reign of Duke Giuliano, a name you will encounter repeatedly.

Giuliano was a man of his age, a poet and scholar who established the first republic in Europe while carrying on an active correspondence with many of the great minds of his time. His masterful legacy, though, is made up of the fruits of the grand building programme he initiated: the New Palace, the Market Square, and most significantly to him, the Academy of Natural History. The first two were built to designs by the great architect Palladio, but Giuliano designed the latter himself.

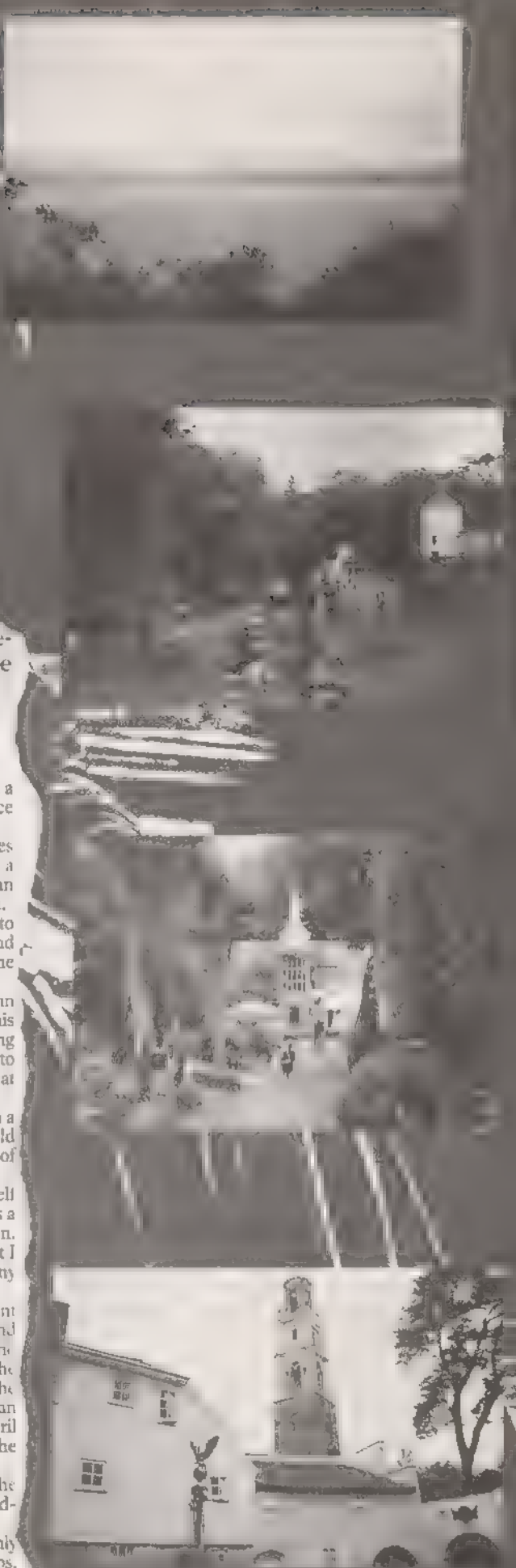
Continue on and you will shortly come to the Market Square, a large open area with a statue of Giuliano in the centre. All manner of fruits, vegetables, and local crafts are sold here. If you're like me, you're already a bit peckish so pick up a few edibles, and bottle of wine, and sit yourself down at one of the tables near the statue.

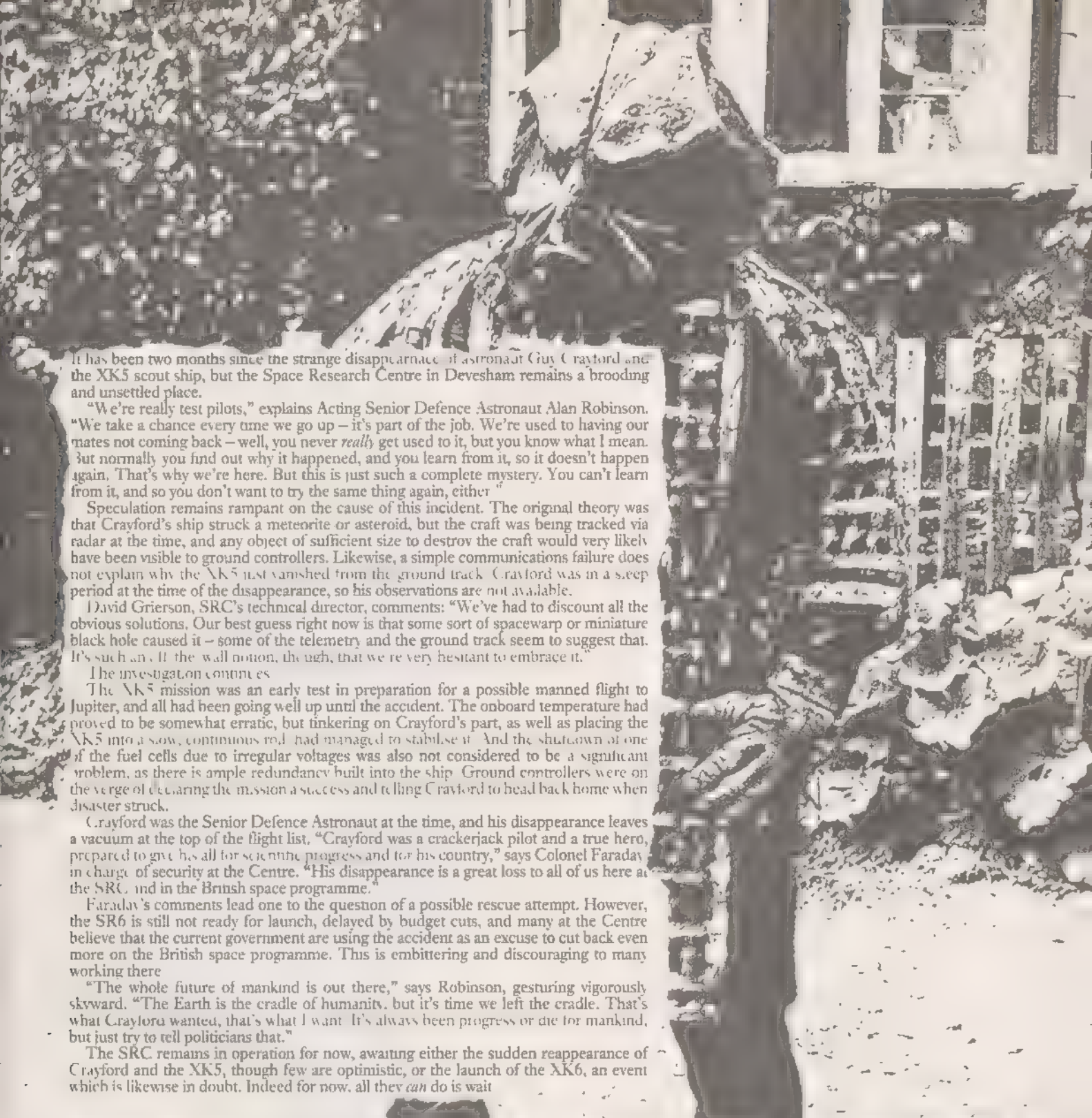
Thus renewed, it's time to hike up the hillside to the Old Palace. Giuliano himself ruled from these heights, but he thought it inappropriate for someone striving towards a democratic system of government and so placed the New Palace in a central location. Tours are available but it's also possible to wander around on your own, which is what I recommend. Just be sure to look for every balcony – the view is breathtaking in any direction.

Next to the Old Palace is the Academy of Natural History, now a small but elegant museum. There are an assortment of items inside including some notable paintings and letters from Leonardo da Vinci, but there is one particularly intriguing exhibit. Giuliano is remembered as a man of science and learning, not of myth and mystery, but even he has become part of a legend. According to this, in Giuliano's time a wizard visited the land, with a beautiful dark-haired girl accompanying him. The two of them saved San Martino from the greatest peril it has ever known, though no one knows what the peril was. Once the crisis was past, the two of them left just as suddenly as they arrived, the wizard taking only a trifle, the girl – and thus Giuliano's heart.

The exhibit is a sealed box, a present for the girl should she ever return – and the legend says this is the age in which she is expected. An odd legacy for such a forward-thinking man.

That concludes a brief tour of this tiny but lovely country, though I've really only scratched the surface. I encourage those of you who visit to find your own favourite shops, restaurants, or parks, as I have done.





It has been two months since the strange disappearance of astronaut Guy Crayford and the XK5 scout ship, but the Space Research Centre in Devesham remains a brooding and unsettled place.

"We're really test pilots," explains Acting Senior Defence Astronaut Alan Robinson. "We take a chance every time we go up - it's part of the job. We're used to having our mates not coming back - well, you never *really* get used to it, but you know what I mean. But normally you find out why it happened, and you learn from it, so it doesn't happen again. That's why we're here. But this is just such a complete mystery. You can't learn from it, and so you don't want to try the same thing again, either."

Speculation remains rampant on the cause of this incident. The original theory was that Crayford's ship struck a meteorite or asteroid, but the craft was being tracked via radar at the time, and any object of sufficient size to destroy the craft would very likely have been visible to ground controllers. Likewise, a simple communications failure does not explain why the XK5 just vanished from the ground track. Crayford was in a sleep period at the time of the disappearance, so his observations are not available.

David Grierson, SRC's technical director, comments: "We've had to discount all the obvious solutions. Our best guess right now is that some sort of spacewarp or miniature black hole caused it - some of the telemetry and the ground track seem to suggest that. It's such an... if the wall notion, though, that we're very hesitant to embrace it."

The investigation continues.

The XK5 mission was an early test in preparation for a possible manned flight to Jupiter, and all had been going well up until the accident. The onboard temperature had proved to be somewhat erratic, but tinkering on Crayford's part, as well as placing the XK5 into a slow, continuous roll, had managed to stabilise it. And the shutdown of one of the fuel cells due to irregular voltages was also not considered to be a significant problem, as there is ample redundancy built into the ship. Ground controllers were on the verge of declaring the mission a success and telling Crayford to head back home when disaster struck.

Crayford was the Senior Defence Astronaut at the time, and his disappearance leaves a vacuum at the top of the flight list. "Crayford was a crackerjack pilot and a true hero, prepared to give his all for scientific progress and for his country," says Colonel Faraday, in charge of security at the Centre. "His disappearance is a great loss to all of us here at the SRC, and in the British space programme."

Faraday's comments lead one to the question of a possible rescue attempt. However, the SR6 is still not ready for launch, delayed by budget cuts, and many at the Centre believe that the current government are using the accident as an excuse to cut back even more on the British space programme. This is embittering and discouraging to many working there.

"The whole future of mankind is out there," says Robinson, gesturing vigorously skyward. "The Earth is the cradle of humanity, but it's time we left the cradle. That's what Crayford wanted, that's what I want. It's always been progress or die for mankind, but just try to tell politicians that."

The SRC remains in operation for now, awaiting either the sudden reappearance of Crayford and the XK5, though few are optimistic, or the launch of the XK6, an event which is likewise in doubt. Indeed for now, all they *can* do is wait.





John Ainsworth has compiled a list of Sarah Jane Smith's exploits, both with and without the Doctor, that have not appeared on television.

### THIRD DOCTOR

#### DOCTOR WHO HOLIDAY SPECIAL (1974) (POLYSTYLE)

*Doomland*  
*Perils of Paris*  
*Who's Who?*

#### TV COMIC HOLIDAY SPECIAL 1974 (POLYSTYLE)

*Signal SOS*

#### THE DR WHO ANNUAL 1975 (WORLD DISTRIBUTORS)

*The Time Thief*  
*Before the Legend*  
*Scorch'd Sarah*

(Although named as Sarah in the text, the accompanying illustrations quite clearly depict Jo Grant as the Doctor's companion.)

### THE FOURTH DOCTOR

#### TV COMIC (POLYSTYLE)

*Death Flower!*  
*Return of the Daleks!*  
*The Wreckers!*  
*The Emperor's Spy*  
*The Sinner's Son!*  
*The Space Ghost!*  
*The Dalek Revenge!*  
*Virus!*  
*Treasure Trail!*  
*Hubert's Folk!*  
*Counter Rotation!*  
*Mind Snatch*  
*The Hoaxers!*

Issues 1201-1214  
Issues 1215-1222  
Issues 1223-1231  
Issues 1232-1238  
Issues 1239-1244  
Issues 1245-1250  
Issues 1251-1258  
Issues 1259-1265  
Issues 1266-1272  
Issues 1273-1279  
Issues 1280-1286  
Issues 1287-1290  
Issues 1291

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#### MIGHTY TV COMIC (POLYSTYLE)

*The Intruders!*

Issues 1305-1311

STRIP

\* the above titles have been taken from Jean-Marc Lofficier's Doctor Who book The Terrestrial Index.

#### TV COMIC HOLIDAY SPECIAL 1975 (POLYSTYLE)

*The Magic Box!*

TEXT

#### TV COMIC ANNUAL 1976 (POLYSTYLE)

*Woden's Warriors*

STRIP

#### TV COMIC HOLIDAY SPECIAL 1976 (POLYSTYLE)

*Which Way Out?*

TEXT

#### TV COMIC ANNUAL 1977 (POLYSTYLE)

*The Tinsy's Experiment*

STRIP

#### MIGHTY TV COMIC ANNUAL 1978 (POLYSTYLE)

*Jackals of Space*

STRIP

(The companion in this story is never named, but the illustrations appear to be John Canning's likeness of Sarah.)





## THE DR WHO ANNUAL 1976 (WORLD DISTRIBUTORS)

*A New Life*  
*The Hospitality on Hankus*  
*The Psychic Jungle*  
*The Sinister Sponge*  
*Neurotic Nightmare*  
*Arast Thun*  
*The Mission*

TEXT  
 TEXT  
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 TEXT  
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 TEXT

## THE AMAZING WORLD OF DOCTOR WHO (PBS/TYPHOO-TEA)

*The Vampires of Crellum*  
*On the Slippery Trail*

TEXT  
 TEXT

*(This book also contains reprints of stories from The Dr Who Annual 1976)*

## THE DR WHO ANNUAL 1977 (WORLD DISTRIBUTORS)

*War on Aquatica*  
*Cyclone Terror*  
*The Time Snatch*  
*The Body Snatcher*  
*The Eye Spiders of Pergross*  
*Detour to Diamedes*  
*Menace on Metaluppter*  
*Double Trouble!*  
*Secret of the Bald Planet*

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## THE DR WHO ANNUAL 1978 (WORLD DISTRIBUTORS)

*The Sleeping Beast*  
*The Sands of Tynus*  
*The Rival Robots*  
*A New Life*  
*The Traitor*  
*The Sea of Faces*

TEXT  
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## EXPLORATION EARTH (BBC SCHOOLS RADIO) (1976)

*The Time Machine*

AUDIO

## DOCTOR WHO AND THE PESCATIONS (ARGO RECORDS) (1976)

AUDIO

## DOCTOR WHO MAGAZINE (MARVEL)

*The Heat-Seekers*

Issue 117

TEXT

## RÔLE PLAYING GAME BOOK (FASA) (1986)

*Doctor Who and the Vortex Crystal*

GAME BOOK

## K9 AND COMPANY

### K9 ANNUAL 1983 (WORLD INTERNATIONAL)

*Powerstone*  
*The Shroud of Azaroth*  
*Hound of Hell*  
*The Monster of Loch Crag*  
*Horror Hotel*  
*The Curse of Kanbo - Ala*

TEXT  
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## DOCTOR WHO MAGAZINE HOLIDAY SPECIAL 1992 (MARVEL)

*City of Devils*

STRIP

## THE SEVENTH DOCTOR

### DOCTOR WHO MAGAZINE (MARVEL)

*Train Flight*

Issues 159 161

STRIP

*Ships*

Issue 185

TEXT

### DOCTOR WHO MAGAZINE HOLIDAY SPECIAL 1992 (MARVEL)

*Playtime*  
*Girl's Night In*  
*Fond Memories*

TEXT  
 TEXT  
 TEXT

### DOCTOR WHO YEARBOOK 1993 (MARVEL)

*Farewells*

TEXT

## CAMEO APPEARANCES

THE COMPANIONS OF DOCTOR WHO (TARGET BOOKS 1986)  
*Harry Sullivan's War*

NOVEL

## PARODIES

MAD (THORPE AND PORTER)  
*Doctor Ooh*

Issue 161

STRIP

# BRIEF ENCOUNTER

## Playtime

Sarah Jane Smith peered over the high fence, clinging tightly onto the wooden panels to keep herself steady. She had already scuffed her new shoes to get this far, and her feet were jammed into the holes made by broken slats. The dark wavy hair was getting in her eyes and she pushed it away to get a better view.

"Wow! Playtime!"

Scrambling back down onto the pavement, she caught her dress on a rusty nail. She heard a predictable ripping noise.

"Oh blow! Now I'm for it!"

Her inquisitive nature overcoming any

feelings of guilt she may have had, and shrugging her shoulders, she crept off looking for an entrance.

Aunt Lavinia browsed earnestly amongst the shelves of sweets. She had left Sarah outside for a few moments whilst she popped into the sweet shop, having reminded her not to wander off. Now what will it be, she pondered – barley sugar or fruit bon-bons? They would need something refreshing for the coach journey. Aunt Lavinia had brought Sarah to London for the day, a special day-off-school-treat. They'd spent the morning sight-seeing and had their sandwiches in

Trafalgar Square – so that Sarah could feed the pigeons. Now it was getting foggy and almost time to go home. Aunt Lavinia looked forward to a little snooze on the coach.

"The fruit bon-bons please," she informed the bespectacled man waiting patiently behind the counter, "and make it half a pound, if you would."

Sarah slipped through the double gates. It was dark and considerably larger than she'd expected. Immediately she began to investigate. Sarah had already decided to be a journalist when she grew up, and get all the best stories. Aunt Lavinia said she'd make a good journalist because she was "far too nosey and gets under everyone's feet!"

I want to write about important things like Aunt Lavinia, Sarah often thought, but not about viruses like she does – I want to write about people.

In a corner, she spotted an old shop-window dummy lying motionless, its features barely visible. Pulling a serious face, Sarah approached it, her hand outstretched holding an imaginary microphone.

"Excuse me, sir," she began, "can I ask you a few questions for the . . . uh

"Smith Express"? Why have you no hair?" She began to giggle. "Oh, I see. Have you thought about getting a wig?" At this, she erupted into fits of laughter at her own silliness and, pulling up her socks from around her ankles, she began rummaging through the piles of old junk – broken chairs, old picture frames.

She suddenly remembered Aunt Lavinia – "Oh cripes!" Turning to go, she spotted a tall object in a far corner. Squinting through the fog and darkness she thought she recognised the shape. "A Police Box!" she mused aloud. Stranding to attention, she gave a little salute – "Evenin' all!" – and then she was gone.

Aunt Lavinia was in a tiz. A glance at her watch. Where *is* that girl, she asked herself, peering up and down the road. Suddenly she heard the sound of running feet and turning, she saw her niece, looming out of the fog, grubby and out of breath.

"Sarah Jane!" she began, but the puppy-dog eyes simply caused her to sigh, grab the young girl's hand and hurry off up the street. As they walked past the junkyard, a car pulled up beside them. Sarah, curious as ever, turned to see who was in the car, but her attention was diverted by a young girl disappearing into the junkyard just as she herself had done.

"Oh!" muttered Sarah. "that's not fair. Why is *she* allowed the adventure?"

*Vanessa Bishop*





Serial 4N  
THE  
HAND  
OF  
FEAR



## PART ONE (drn: 24'50")

Far off in time and space, the being Eldrad is exiled in an obliterant capsule, defoated from a freezing world on the order of King Kong.

The Doctor and Sarah Jane Smith arrive in the TARDIS at a quarry on contemporary Earth during blasting operations. Sarah becomes trapped beneath a rock fall. When rescued, she is in shock and clutching a fossilised hand. At the local hospital, the Doctor and pathologist Doctor Carter study the hand, which is silicon based and must have been buried in limestone one hundred and fifty million years ago - before man existed.

Sarah is strangely affected by a crystal ring which she took from the hand, and uses its power to overcome Carter with a cry of "Eldrad must live". By the time the Doctor returns from further investigation at the quarry, Sarah has left hospital, taking the hand. He and Carter see that the hand had been absorbing radiation from an electron microscope. Realising that Sarah will be heading for the nearest nuclear reactor, the Doctor and Carter leave in pursuit - although by now, Carter also seems to be affected by the ring's power.

Sarah arrives at the Nunton Complex for Research and Development and uses the ring to overcome security personnel. As the Doctor and Carter reach the plant, Sarah reaches the outer chamber of a reactor, and sees the hand start to regenerate its missing finger and move about.

## PART TWO (drn 24'48")

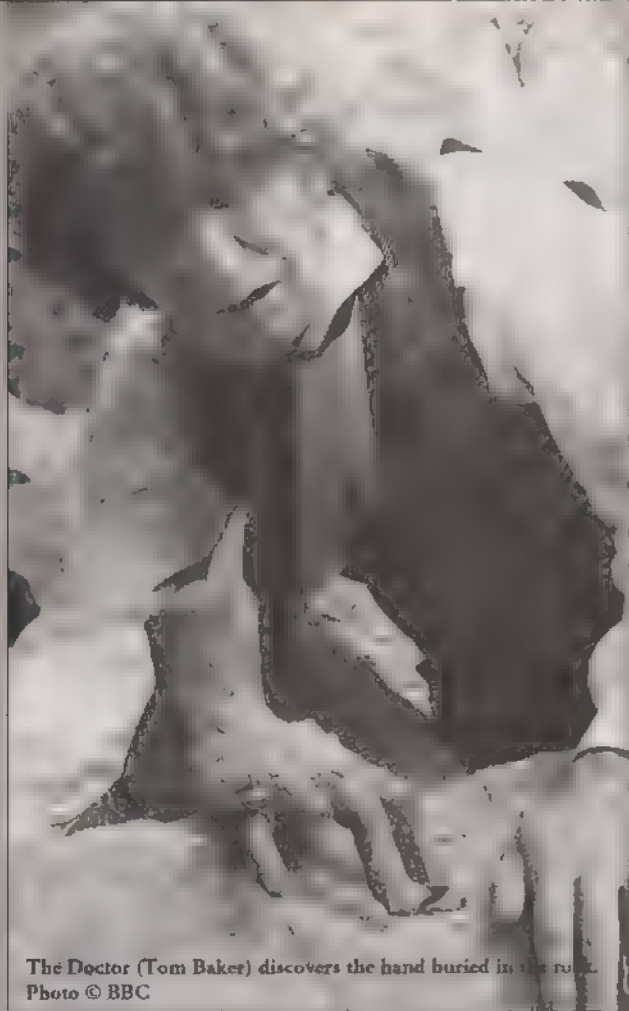
Nunton's director, Professor Watson, has the complex evacuated as the reactor runs wild. He reluctantly accepts the offer of help from the Doctor and Carter, the former saying that he can withstand the temperature of the cooling ducts to reach Sarah. On his way across the plant, the Doctor is attacked by the possessed Carter, who falls to his death from a gantry. The

Doctor enters the outer chamber and knocks Sarah out, helping to bring the reactor back under Watson's control. The hand and Sarah are secured.

To Watson's amazement, Sarah shows no signs of radioactivity. Driscoll, a technician, has found the ring dropped by Sarah in the struggle and falls under its spell. He places the ring in a vault where radioactive samples are kept, and soon the hand is reactivated. Under hypnosis, Sarah talks of Eldrad and Kastria, before the Doctor brings her back to normal.

Driscoll overpowers Elgus in the decontamination room and steals the hand, taking it back to the reactor. He succeeds where Sarah failed in taking the object into the centre of the reactor which is running critical again. The Doctor and Sarah are too late to stop him, and the control room panels explode around Professor Watson. . .





The Doctor (Tom Baker) discovers the hand buried in the rock.  
Photo © BBC

### PART THREE (drn: 24'22")

To the amazement of Watson, a nuclear explosion has not occurred, and the Doctor explains that the hand has absorbed the blast and is converting the energy to mass. Watson calls the authorities to launch a nuclear strike on the complex, and he evacuates the site with the Doctor and Sarah. The jets launch the missiles, but there is no explosion.

Returning to the reactor, the Doctor and Sarah are confronted by the returning crystalline form of Eldrad, now regenerated from her. Eldrad is suspicious of those who have the TARDIS, and uses her powers against the Doctor and Watson, the latter attacking her with a gun. Sensing the Doctor is a Time



Image © BBC

Lord, Eldrad asks to be taken back to avenge her wrongful obliteration by Kastria millions of years ago. The Doctor refuses to time travel, but agrees to take the alien back to present day Kastria in the TARDIS. Eldrad claims she was the saviour of Kastria, a great scientist who devised spatial barriers for the planet but was betrayed when aliens invaded and took control of the Kastrian leaders.

The TARDIS travels to Kastria where the Doctor, Eldrad and Sarah enter a deserted survival dome. Inside, Eldrad prepares to join the other Kastrians in the thermal chambers below when she is hit by a spear.

### PART FOUR (drn: 25'00")

The spear, part of a defence mechanism, has injected Eldrad with an acid lethal to silicon life-forms. Eldrad pleads with the Doctor to get her to the regeneration chamber on Level 306. Moving through the deserted tunnels, the trio manage to evade various booby traps and cross a dark abyss to reach a deserted subterranean city. All the time their process is monitored by a cowed figure.



In the regeneration chamber, Eldrad starts to break up as the Doctor attempts to use the genetic code of the ring to activate the equipment. Just when it seems Eldrad has been killed, the huge masculine crystal form of the true Eldrad enters (having previously based himself on Sarah's bodyprint). Eldrad now reveals that he had been executed for his crimes in trying to dominate Kastria and seek power, and the Doctor and Sarah realise that they have been used. Eldrad stalks off to encounter his executioner: King Rokon.

The figure at the monitors is Rokon, but he is long since dead. A recorded message from the King says that when the Kastrians knew they had been forced underground by Eldrad's destruction of the barriers, they opted for oblivion and also destroyed their race banks. Eldrad plans to dominate Earth instead by returning in the TARDIS, but after chasing the Doctor and Sarah, he trips over a trap set by the Doctor and tumbles into the abyss.

The TARDIS leaves Kastria with a disgruntled Sarah, who is fed up with being ignored, hypnotised and shot at. Her threats to leave coincide with a telepathic call for the Doctor to return to Gallifrey, where he cannot take Sarah. The Doctor sets the coordinates for South Croydon... but the suburban street which he drops Sarah off is not at all familiar to her.

The Hand of Fear marked Sarah Jane Smith's departure from the TARDIS, leaving the Fourth Doctor alone. Photo © BBC



Sarah (Elisabeth Sladen) trapped beneath the rockfall. Photo © BBC

For Tom Baker's third season as the Doctor, the one which script editor Robert Holmes and producer Philip Hinchcliffe envisaged as their last, there was a desire to continue the theme of reworking classic Hollywood horrors and chills for *Doctor Who*. One such desire from Holmes was a 'moving hand' horror story, much in the mould of the 1960 movie *The Hands of Orlac* (This tale of how a pianist loses his hands in an accident and has two new ones sewn on that belonged to a murderer - and still retain his spirit - was itself a remake of the 1926 and 1935 versions of *Mad Love*). It was this combination of classic horror with a modern thriller suggestion from Bob Baker and Dave Martin that culminated in *The Hand of Fear*, the final regular adventure for Elisabeth Sladen as Sarah Jane Smith.

Baker and Martin had been allowed to visit Oldbury Nuclear Power Station on the Severn Estuary near Thornbury in Avon which was local to their Bristol homes. The Central Electricity Generating Board were happy to accommodate the writers and explain about the installation to them as part of their public relations work to make nuclear power more acceptable. With this background and some additional research by Baker and Martin, the script was written.

The story was written by Baker and Martin to be the last regular adventure for Elisabeth Sladen as Sarah Jane Smith. A horror theme was chosen for the final season of the series. The story was written by Baker and Martin to be the last regular adventure for Elisabeth Sladen as Sarah Jane Smith. A horror theme was chosen for the final season of the series.

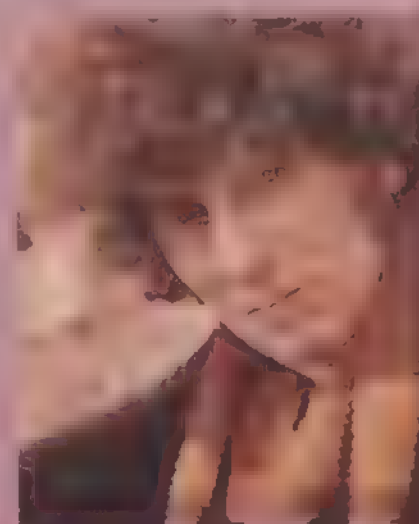
successful children's science-fiction serial in Sky, written an episode of Thames Television's *Public Eye* and several stories for ATV's crime series *Hunter*.

One aspect of the script that was not handled by Baker and Martin was the departure of Sarah. Elisabeth Sladen had originally planned to work on *Doctor Who* for just over a year when she had joined the team in May 1973. She had now played the highly popular companion, journalist Sarah Jane Smith, for three seasons, and announced her desire to leave the series quietly. Although she had enjoyed the part immensely and had a very good working relationship with Tom Baker, after three years Lis had realised that there were few new territories for the character to explore. Having done a good job, she knew it was time to hand over to somebody else and return to work in the theatre, which was her first love. She also wanted to avoid reaching a time where the production team would ask her to leave. Elisabeth's departure was revealed to the press during the hot summer of 1976, and she even appeared on *Nationwide* talking about her future plans.

The twenty-eight year old actress did have some set ideas on how she wanted to leave the series. She did not want to be killed off since this could badly upset young children with whom her character was very popular (although in some newspaper interviews at the time she joked with the press that she had asked to be killed off when the nuclear reactor exploded - but the production team had objected!). Nor did she want to be married off, as she felt that this was not in keeping with the style of *Doctor Who*. Lis Sladen decided that a quiet exit would be the best thing for Sarah Jane.

The story had various working titles, such as *The Hand of Time* and then later *The Hand of Death*. Notably for a contemporary serial, there was no attempt made by the Doctor to involve UNIT or contact any connected authorities, since both Hinchcliffe and Holmes wanted to put the UNIT days behind them and sever the Doctor's links with Earth. The departure of Sarah was the final hang-over from the Pertwee days of the show.

**The Doctor begins an adventure that will take him far away from Earth. Photo © BBC**

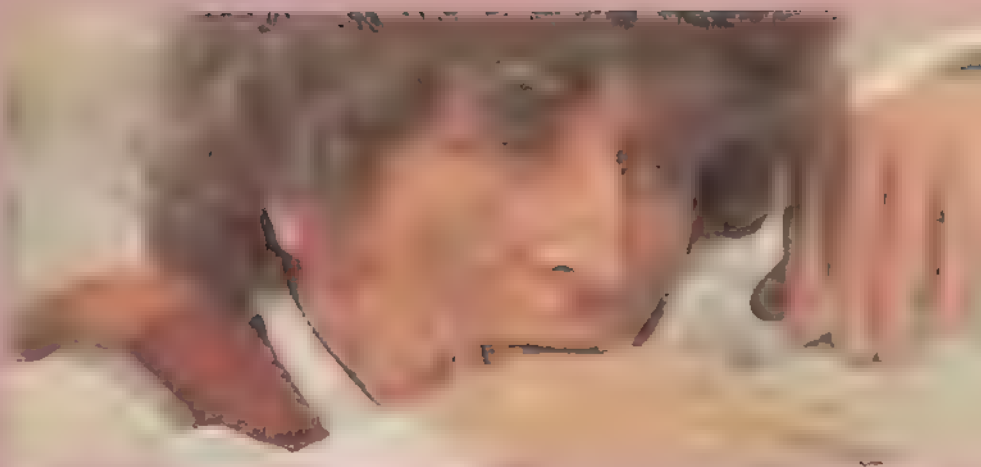


Various changes were made to the script right up to May 1976, before production started. Originally, Eldrad was to have based his/her voice on Dr. Carter. Sarah was to have hypnotised Driscoll into obeying Eldrad with the ring in Part Two. Part One was to have ended with Sarah entering the nuclear pile, the doors closing behind her, and the hand coming to life during Part Two where it sheds its skin.

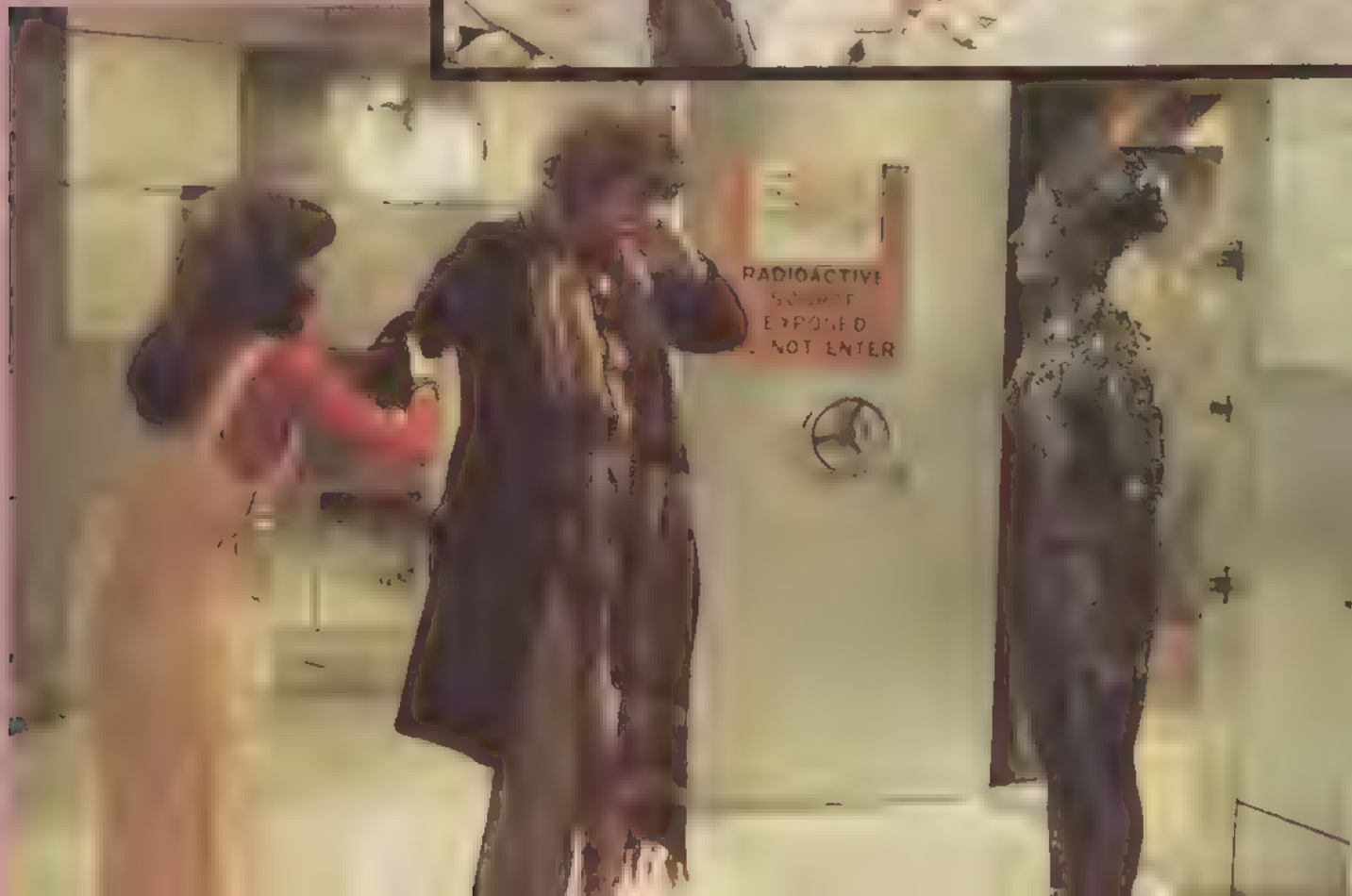
The director assigned to the serial was Lennee Mayne, a much admired and rather outspoken Australian who had previously worked on *The Curse of Peladon*, *The Three Doctors* and *The Monster of Peladon*. Mayne tended to use actors whom he had cast before in other programmes to ensure a happy working team, as well as encouraging newcomers. One such old friend was Rex Robinson as Dr. Carter (originally called Dr. Miller). Robinson was an actor whom Mayne had previously used twice in the series: Dr. Tyler in *The Three Doctors* and Gebek in *The Monster of Peladon*. The other notable guest cast member was character actor Glyn Houston who was to play Professor Watson. Also joining Tom Baker and Lis Sladen at the power station were Roy Boyd and Robin Hargrave, the latter shooting all his scenes on location.

The rest of the production team were assembled. Colin Mapson made his debut on the show as visual effects designer, whilst set designer Christine Ruess had worked on *Pyramids of Mars* the previous year. This was to be the final *Doctor Who* serial for costume designer Barbara Lane who had first overseen wardrobe requirements on *The Claws of Axos* and five other serials including Mayne's *The Curse of Peladon*.

Just before location shooting started, Tom Baker travelled up to Blackpool – the home of the larger of the two *Doctor Who* Exhibitions – to take part in a carnival to celebrate the city's centenary as a holiday resort on Saturday 12th June. After a morning interview with Dave Lee Travis on the Radio 1 Roadshow, Baker donned his costume as the Doctor to join exhibition manager Terry Sampson (dressed as the Brigadier) and the Lord Mayor and Lady Mayoress in Bessie for the three mile drive. Various other people donned the outfits



Above: The Doctor desperately tries to find Sarah, buried under the rubble. Below: Abbott (David Purcell) helps make Sarah comfortable. Bottom: Eldrad (Judith Paris) demands to be taken home. All photos © BBC



of a Cyberman, an Exxilon, a Zygon, Styre, Styggon, a Sea Devil and a UNIT corporal to follow behind the roadster. The event was taped by the BBC for part of their *Seaside Special* programme and Tom Baker later joined the show's audience for a quick chat with Tony Blackburn. This edition was transmitted the following Saturday, 19th June, on BBC1.

Tom Baker's *Seaside Special* appearance was a radio appearance.

With *Seaside Special* the BBC had a chance of making something out of the fact that the Doctor would be appearing on the *Seaside Special* as well as being on the *Seaside Special*. The *Seaside Special* was a radio programme which was broadcast on the BBC radio station. The *Seaside Special* was a radio programme which was broadcast on the BBC radio station.

Road, Thornton Heath, Norwood near Croydon. The last shot as scripted was Lennie Mayne and Sarah saying 'cheerio Doctor' as she stood alone in a London street corner and then walking off until she's swallowed up into the traffic. This was rescripted to include Sarah telling a passing labrador dog (apparently the pet of one of the production team) that the Doctor has missed the required destination again. Lis Sladen suggested the freeze-frame ending to Lennie Mayne and the director obliged with providing Sarah's rendition of *Daddy wouldn't buy me a bow-wow* when Lis admitted that she couldn't whistle.

Colin Mapson's team also achieved various model shots on film, most notably the snowscape of Kastria with blizzards howling around Outer Dome Six plus the TARDIS' arrival and departure in Parts Three and Four. A rough model of the obliteration capsule seen in Part One was also shot exploding as Eldrad was exterminated.

## STUDIO SESSIONS

Joining the cast for studio recording were several artists with previous *Doctor Who* experience. Roy Parson appeared as Commander Zazzka, having previously played a Draconian Space Pilot in *Frontier in Space* Episode One. The other two Kastrian actors, Roy Skelton and Stephen Thorne, had also long associations with the programme. Skelton had first provided Monoid voices back on *The Ark* ten years earlier, and since then had been more familiar as the Dalek voice plus other rôles in *Colony in Space*, *The Green Death*, *Planet of the Daleks* and *The Android Invasion*. Tall actor Stephen Thorne had first appeared in the final two episodes of *The Dæmons* as Azal, whereafter he had been an Ogron in the last two episodes of *Frontier in Space*, and then cast by Mayne to play Omega in *The Three Doctors*.

After a fortnight of rehearsal, the first studio block for *The Hand of Fear* took place in TC8 at Television Centre from Monday 5th to Wednesday 7th July. The first day was largely devoted to the hospital scenes for Part One, the second for the TARDIS control room scenes for Parts Three and Four, and then the scenes on Kastria in Parts One, Three and Four.

A line of dialogue during recording in Part One was Carter's description of Sarah Jane's striped overalls looking 'just like *Arch Pold*' - a fictitious puppet character on BBC television. Carter's spot about the use of X-rays of the hand and a suitable crystal lattice safe seen on Carter's microscope. In the scenes where Sarah attacked somebody with the ring, a blue glow was superimposed on the jewel and victim to show its power, and when Carter was attacked a more complex blue wave effect was shown to strike his

at the point where the camera was positioned and could be salvaged by a cut to a different angle. The script for Part One was revised to allow for a different artist to play the role of the Doctor. The original script was revised to allow for the TARDIS to be seen in the sky. The day of the shooting was a busy one. The day of the shooting was a busy one. The day of the shooting was a busy one.

Baker and Mayne were the only two who were not in the original script. Baker and Mayne were the only two who were not in the original script. Baker and Mayne were the only two who were not in the original script.

The first day of shooting was a busy one. The day of the shooting was a busy one. The day of the shooting was a busy one.

Eldrad examines her new form. Photo © BBC

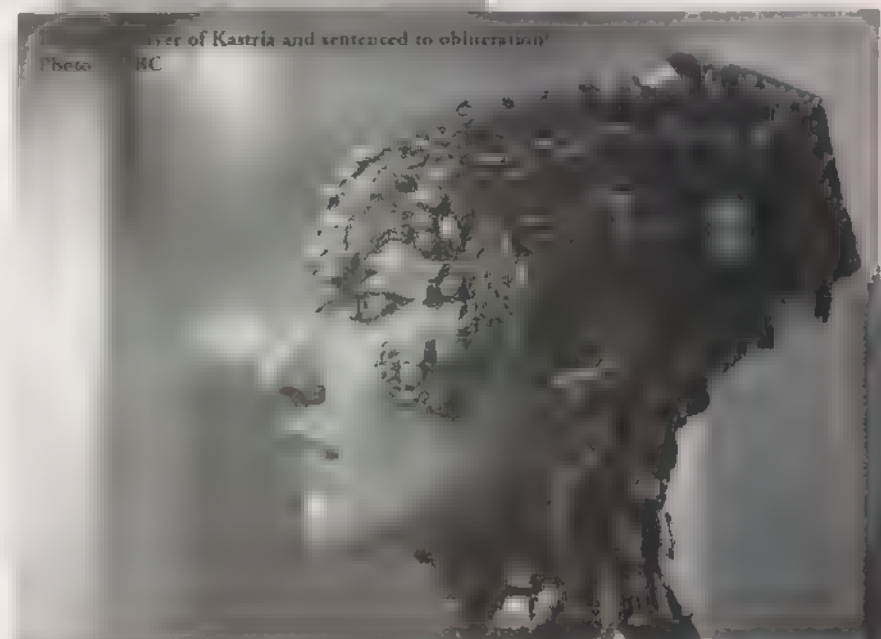


Filming began around the second weekend of June 1976 with three days at Oldbury Nuclear Power Station itself, and the CEBG vetted the completed script for general accuracy. Originally in the script, the station was to be the Nulton Power Complex which had appeared in Baker and Martin's first *Doctor Who* serial, *The Claws of Axos*, but the name was changed to Nunton instead. Much of the time at Oldbury was taken up with the stunt fall from a gantry onto some mattresses for Dr. Carter's death in Part Two arranged by Max Faulkner, who also doubled for Rex Robinson. Interior shooting took place in 'safe' areas suitably dressed with prop radiation signs. Visual effects also rigged up a prop metal cabinet to explode when Driscoll used the power of the ring against the Doctor in Part Two.

As with various other scenes in the first two episodes, Lennie Mayne opted to use a fish-eye lens on the camera to show the point of view of somebody being attacked by Sarah or another character using Eldrad's ring, and for Carter's point of view of the Doctor in Part Two. A curved mirror above the complex gate also gave a notable shot of Sarah walking towards the complex during Part One. Shooting at Oldbury continued despite the poor weather conditions that held up Max Samett's camera team. Filming was also conducted on surrounding roads to show the Doctor and Carter driving to the complex in Carter's car for Part One, including a shot where they pass a prop road sign for the complex itself. The other vehicle involved in the show was a Land Rover in Part Three, performing the rôle of Watson's executive Jaguar in the original script.

## A QUARRY

The next two days were spent five miles away at the ARC quarry at Crowhall near Thornbury. Originally the script had suggested that an in-joke should be made of the Doctor and Sarah emerging from the TARDIS into another nightmarish alien landscape that resembles a quarry - only to reveal that it was a quarry after all. Unfortunately the weather took a turn for the better - the start of 1976's summer blaze - and Mayne had to restructure the tone of the scene to show Abbott's team setting up the detonator charges. The principle cast required for the quarry scenes comprised only



Eldrad of Kastria and sentenced to obliteration. Photo © BBC

body. During the story, Elisabeth Sladen, Rex Robinson and Roy Boyd also recorded voice-overs as their characters heard mental instructions from Eldrad.

Actress/dancer Judith Paris now completed costume as Eldrad was a very tight back-fastening jumpsuit. This was encrusted with prop jewels to suggest her silicon skin art. Paris was effectively sewn into the clothes. Her height was accentuated by about 5 inches hidden in the costume's feet. As well as the constricting costume, Paris underwent long make-up sessions to blend her face into the jewelled headpiece with blue cosmetics. Her voice was later modulated at the Radiophonic Workshop using a vocoder to give it a lower, more masculine and menacing tone. The other Kastrian actors were to have similar vocal treatments.

During the TARDIS scene in Part Three, yellow CSO (Colour Separation Overlay) was used for both the ship's scanner screen on which the model of Kastria's surface and the flight co-ordinates appeared and to show Eldrad's mental powers as she attempted to attack the Doctor with her mind (although Baker and Martin had suggested front axial projection in their script). Yellow strips of paper were placed over Judith Paris' closed eyelids, and when she looked up, a blazing blue light was keyed in over these. When the Doctor received the call to Gallifrey, the camera zoomed in and out on Tom Baker's head and rectangular video patterns were superimposed on the picture. As Sarah was leaving she referred to Harry and the Brigadier, who had been written out of the show the previous season. This scene was rewritten by Lis Sladen and Tom Baker during rehearsals for Holmes' original dialogue which had the Doctor giving Sarah a lucky squirrel's foot as a keepsake. She promptly returns this saying he will probably need the luck more than her.

The opening sequence on Kastria was taped with the other Outer Dome Six scenes from later episodes for convenience. The early scenes for Part One also saw the flight of the obliteration capsule achieved by mixing a shot of the model against a yellow CSO background onto a starscape. CSO was also used for the tracking device on which the capsule was monitored. Make-up for Roy Pattison as Zazzka was minimal, consisting mainly of his hands as his face was never seen beneath his cowed robe. To show the passage of time after the capsule's destruction, two NASA slide captions of starcapes were superimposed on each other and rotated using a videocon camera. The original plan to superimpose the prop hand over this was dropped.

CSO was used extensively for other subterranean Kastrian scenes, acting as the background to the lift in which the Doctor's party descend in Part Four (a roller board keyed in behind the artistes) and for the main panel monitored by the corpse of Rokon onto which other rectangular video patterns appeared. A blue beam video effect also stabbed down upon Sarah in the tunnels as a trap only effective to silicon life-forms, although in the original script she was to have been attacked by the tube, similar to the one that speared Eldrad. CSO also keyed in shots of the deserted Kastrian citadel and the black chasm that the Doctor, Sarah and Eldrad crossed to reach the regenerator chamber, and into which the Kastrian Eldrad eventually fell. Visual effects provided the exploding magician's rod with which the Doctor evaded the deadly doorway to the chamber.

As Eldrad started to die on the regenerator slab, CSO was used to place black lines spreading across Judith Paris' body. A glass painting was used around a darkened doorway for the scene in Part Four where the Kastrian Eldrad entered the vault that had once contained the race banks, and for this the artistes involved had to stay near the doorway so they were not obscured by the surrounding picture.

Stephen Thorne's costume for the fully Kastrian version of Eldrad was less ornate than Judith Paris', since it was only to be seen on screen briefly. It was a very heavy affair, including rubber waders that came up to the actor's armpits. The costume also doubled for

Sarah finds the hand beneath the rock. Photo © BBC



Roy Skelton's scenes as Rokon, so all the Skelton scenes were recorded first, and added to the main scenes with Thorne as Eldrad using the CSO screen. For the brief scene where Eldrad found Rokon, a rough version of the Kastrian head was placed on a dummy prop. A plaster model of Rokon's head was also made to improve what looked over to Eldrad.

## COMPLETION

*The Hand of Fear* completed recording a fortnight later on Monday 19th and Tuesday 20th July again in TC8. This concentrated on the scenes at the Nunton Complex for Parts One to Three.

Lennie Mayne's wife Frances Pidgeon was given the rôle of Professor Watson's assistant, which was originally written for a man. She had previously appeared as an extra in *Doctor Who*, Mayne casting her as Thalia's handmaiden in *The Monster of Peladon*.

Several of the corridor sets for the Nunton Complex could be redressed by altering the signs and shot from different angles, such as Sarah entering different Radiation Zone Classes of R1 to R4 in Part One. Part of this also exploded when Eldrad vented her wrath on Watson in Part Three. Illuminated indicators of the reactor's stability appeared in the outer chamber of the reactor itself. Visual effects provided the smoke which emerged from the hot vent via which the Doctor entered the chamber to knock Sarah out. More smoke poured from the huge reactor doorway in Part Two as Driscoll entered, and the polystyrene door was then melted in Part Three as Eldrad emerged.

It was in this block that most of the special effects involving the hand took place. The end of Part One saw a crossfade from the prop hand which was missing a finger to a CSO shot of somebody's hand made up and attached to a fake stump wrist, their arm invisible due to a yellow CSO sleeve. This was how the hand tended to move during scenes in Part Two when it scuttled about the outer chamber of the reactor. Another prop with all fingers intact was used in Part Two for the regenerated but dormant hand as carried by Driscoll. Another technique used was black velvet puppetry for the scene where Driscoll takes the hand from the safe. The operator here wore a black sleeve against the black interior of the safe so that the hand could grip Roy Boyd's.

For the sequence in Part Three where Eldrad mentally interrogated the Doctor, two slightly different camera angles of Tom Baker's head were rapidly edited together, with Eldrad's blue power glow super-

imposed, and again the CSO effect was used over Judith Paris' eyes.

One of the afternoon's recordings was upset by the presence in the studio of a cat, which was a singe b 72 on the soundtrack. Whilst delivering one of her "Eldrad must live" lines, Lis Sladen finally swallowed the insect in mid-speech.

The most complex set was Watson's control room which had a variety of control panels and indicators, as well as five monochrome monitors, some of which showed images from other sets via scanners, whilst others indicated the reactor's status or allowed the Doctor to study the plans of the complex in Part Two. One of the last scenes to be recorded was the explosion of Watson's control room for the climax of Part Two. A few scenes set in the devastated room were then taped for Part Three, including one where Eldrad's power blasts Watson. Here, video superimposition and CSO was used to show Glyn Houston writhing in agony.

The recorded and filmed material was augmented by several pieces of stock footage, specified in Baker and Martin's scripts. For Part Three, the BBC provided 5' of videotape used in *Tomorrow's World* shown on 15th July 1976. This depicted Buccaneer aircraft on a bomb run, although the script had ideally specified a flight of Panavia MiCa strike fighters. For Part One, World Backgrounds provided 3 feet of silent 16mm colour film showing an ambulance hurrying along to collect Sarah from the quarry (its arrival being achieved off screen by means of a dubbed siren). In Part Three, World Backgrounds also contributed 5 feet of 16mm stock showing two Harrier jets in action.

All the episodes as eventually edited were very long, and Part Four ran right up to the 25 minute time limit even after a recorded sequence of Rokon's voice backing the Doctor and Sarah's departure from the control chamber had been deleted. Mayne also elected to cut a shot of a plaster dummy of Eldrad being crushed between the two regenerator slabs in the same episode because he felt them too grisly. The serial was scored by Dudley Simpson who composed some 46 minutes of music. This was a mixture of both electronic and conventional media, notably using synthesised tracks to emphasise which of the characters were possessed by Eldrad.

This was to be the final directing job on *Doctor Who* for Lennie Mayne. After directing an episode of *Softly, Softly: Task Force* he was killed when a dinghy he was using on the Channel with two fellow yachtsmen, including future *Warriors of the Deep* actor Ian

◀ McCulloch, was overturned by a freak wave.

In *Radio Times*, the programme listing for *The Hand of Fear* Part One on October 2nd was accompanied by small black and white illustration of the Doctor by Roy Ellsworth, who had taken on most artistic chores for the new season after the death of Frank Bellamy. Most newspapers also gave the new serial some column space, using the quarry photos with the head of a column on Lis Sladen's imminent departure.

On the morning of October 2nd Lis Sladen returned to join Tom Baker (who was then in rehearsals for the first studio recording on *The Face of Evil*) as the Star Swap guests on the first edition of *Multi-Coloured Swap Shop*, a new Saturday morning childrens magazine programme hosted by Noel Edwards. Tom and Lis chatted to the phone-in eager viewers after an extract of the climax of the previous week's *The Masque of Mandragora* and then Tom Baker altered a *Doctor Who* scarf as his 'star swap' for anyone who could write in guessing its correct length.

## REACTION

The viewing figures for *The Hand of Fear* were a noted improvement on *The Masque of Mandragora*. The show rose up the ratings chart into the top twenty with the final episode. The 1978 appreciation index for Part Three was also the highest that *Doctor Who* had obtained since 1974. Generally the episodes were transmitted just after 6pm, except for Part Two where the evening schedules for BBC1 were re-arranged around a *Match of the Day* Special.

Ratingswise, *The Hand of Fear* finally saw off Gerry Anderson's *Space: 1999*, a very glossy science fiction rival, by its third episode. A movie was shown against *The Hand of Fear* Part Four by ATV. In London, LWT ran either the pop show *Supersonic* followed by talent show *New Faces* or the popular US nostalgia comedy *Happy Days* from October 16th. Other regions were peppered with reruns of old film series: *The Invaders* on Granada, *Mission: Impossible* on Southern (later replaced by the sitcom *Lucky Feller*) and *The Adventurer* on Yorkshire.

The story was marketted abroad, arriving in Australia in March 1978 when it was given a G classification. It was originally sold to North America via Time Life in a package of ninety-eight Tom Baker episodes at about the same time, and shown with minor cuts and edits (such as some dome and quarry sequences in Part One and Miss Jackson's entrance in Part Three). This version also suffered from some terrible 'explanatory' voiceovers from Howard da Silva. *The Hand of Fear* had also been syndicated in the same market as a TV Movie of one hour thirty-four minutes duration, and transmitted under the title of *Eldrad Must Live* by some local stations in Canada.

When BBC Records and Tapes issued *Doctor Who - Sound Effects No. 19* in May 1978, the particularly notable sequence of the Nupton Reactor running out of control from Part One was included. The record was released in various forms for the North American market.

The serial was closely novelized by Terrance Dicks as *Doctor Who and the Hand of Fear*. Published simultaneously in paperback by Target and hardback by W. H. Allen, the book was issued in January 1979 with a cover painting of the Doctor and Sarah by Roy Knepe based on a publicity photo from *Planet of Evil*. Since 1983, the paperback has been reissued as Book No. 30.

The story exists completely on its original videotape at the BBC's Film and Videotape Library, and so is a candidate for future release by BBC Home Video. It was also shown at the National Film Theatre to coincide with the opening of their *Behind the Sofa* exhibition in July 1991, as well as being transmitted by SuperChannel in the late Eighties.

Andrew Pixley



Tom Baker (*Doctor Who*) with Roy Skelton (*King Rokon*) [1,4], Roy Pattison (*Zuzzka*) [1], Elisabeth Sladen (*Sarah Jane Smith*), David Purcell (*Abbott*) [1], Renu Setna (*Intern*) [1], Rex Robinson (*Dr. Carter*) [1-2], Robin Hargrave (*Guard*) [1], Glyn Houston (*Professor Watson*) [2-3], Frances Pidgeon (*Miss Jackson*) [2-3], Roy Boyd (*Driscoll*) [2-3], John Cannan (*Elgin*) [2], Judith Paris (*Eldrad*) [2-4], Stephen Thorne (*Kastran Eldrad*) [4].

\*Not credited on screen for Part Three

Peter Roy (*Technic Oban*); Libby Ritchie (*Hospital Nurse*); Derek Southern, John Deleau (*Path Lab Technicians*); Michael Wadsworth, Carl Edwards, Colin Jaggard, John Talfer, Brian Gear, David Hyde, Bob Peters, Alan Evans, Simon Jones, Bruce Hubble, Ken Taylor, Peter Bush (*Workmen Appearance Men, Security Guards, Nupton Technician*); Barry Sumnerford, Michael Dewild, Robert Tucker, Robert Lee, Paul Nicholson, Roy Wadsworth, Tim Hooper (*Security Guards*); David Cleeve, Keith Summons (*Radiation Suited Men*); Kenneth Thomas, Bruce Guest, Mark Holmes, Julia Burnett, Rosemary Jolliffe (*Control Room Technicians*); Sonia Stratton, Margaret Pilleau, Roger Slater, Douglas Auchterlone, Lionel Sansby (*Complex Personnel*); Max Faulkner (*Double for Dr. Carter*); Roy Skelton (*Computer Voice*).

Written by Bob Baker and Dave Martin. Fight Arranger: Max Faulkner [2]. Incidental Music by Dudley Simpson. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Title Sequence by Bernard Lodge. Production Unit Manager: Christopher Dwyer. John, Producer Assistant: Marion McDermott. Lighting: Derek Shee. Sound: Brian Hiles. Special Sound: Brian Hiles. Special Sound: Dick Mills. Film Cameraman: Max Samett. Film Recordist: Graham Bedwell. Film Editor: Christopher Rowlands. Costume Designer: Barbara Lane. Make-up Artist: Judy Neame. Visual Effects Designer: Colin Mapson. Script Editor: Robert Holmes. Designer: Christine Ruscoe. Producer: Philip Hinchcliffe. Directed by Lennie Mayne. BBC © 1976

|            |                    |                 |
|------------|--------------------|-----------------|
| Part One   | 2nd October, 1976  | 6.10pm - 6.35pm |
| Part Two   | 9th October, 1976  | 5.50pm - 6.15pm |
| Part Three | 16th October, 1976 | 6.05pm - 6.30pm |
| Part Four  | 23rd October, 1976 | 6.00pm - 6.25pm |

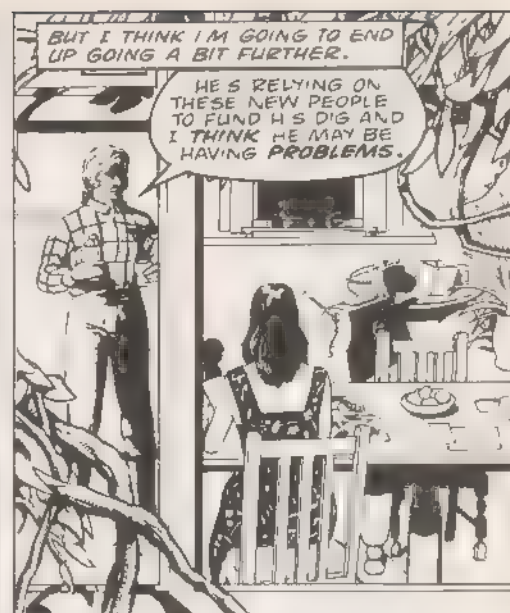
## Viewing Figures:

Part One: 10.5M (24th), Part Two: 10.2M (29th), Part Three: 11.1M (20th), Part Four: 12.0M (19th).

## Audience Appreciation:

Part Three: 62%. No figures available for Parts One, Two or Four.





EGYPT, THREE DAYS LATER.  
AUNT LAVINIA OFTEN SENDS  
ME ON THESE ADVENTURES  
SHE SEES HERSELF AS MISS  
MARPLE, PROCLAIMING  
WISDOM FROM HER ARMCHAIR

I ONLY WISH I WAS  
IN THE ARMCHAIR!

ALERT,  
MISTRESS!  
APPROACHING  
SANDSTORM...

THANK YOU,  
K9. NOW TELL ME  
SOMETHING I  
DON'T ALREADY  
KNOW...

ON THE PLANET  
GRIFFELIAN V, THE  
INHABITANTS ARE  
AMORPHOUS MASSES  
OF PROTOPLASM  
THAT...

MISS  
SMITH?

LOOKS LIKE THE  
CAVALRY'S  
ARRIVED...

MISS  
SMITH? THANK  
GOODNESS WE  
FOUND YOU!

THERE'S A  
SANDSTORM  
BREWING, YOU  
KNOW...

IT HAD BEEN POINTED  
OUT. YOU'RE DOCTOR  
MARTYN, I PRESUME.  
AND YOU ARE?

DEXTER TOWNSEND,  
THE DOCTOR'S LONG  
SUFFERING ASSISTANT...

I KNOW THE  
FEELING!

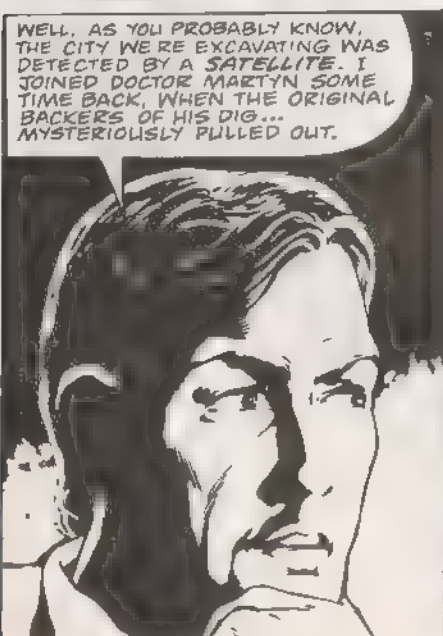
WE WERE  
WORRIED  
ABOUT YOU.

YOU WERE  
WORRIED? I  
THOUGHT WE  
WERE STUCK  
HERE FOR  
GOOD!

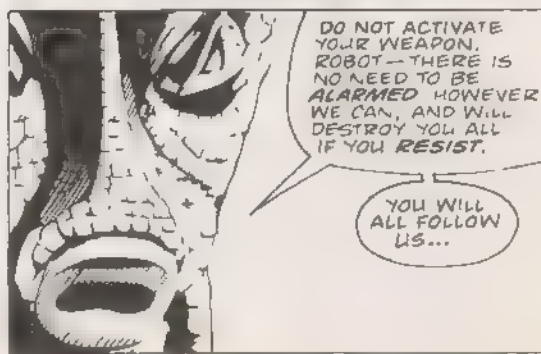
WHAT'S  
THE GUN FOR?  
SPHINK  
HUNTING?

YOU CAN'T BE  
TOO CAREFUL, MISS.  
WE'VE HAD A FEW  
ACCIDENTS AT THE  
DIG AND...

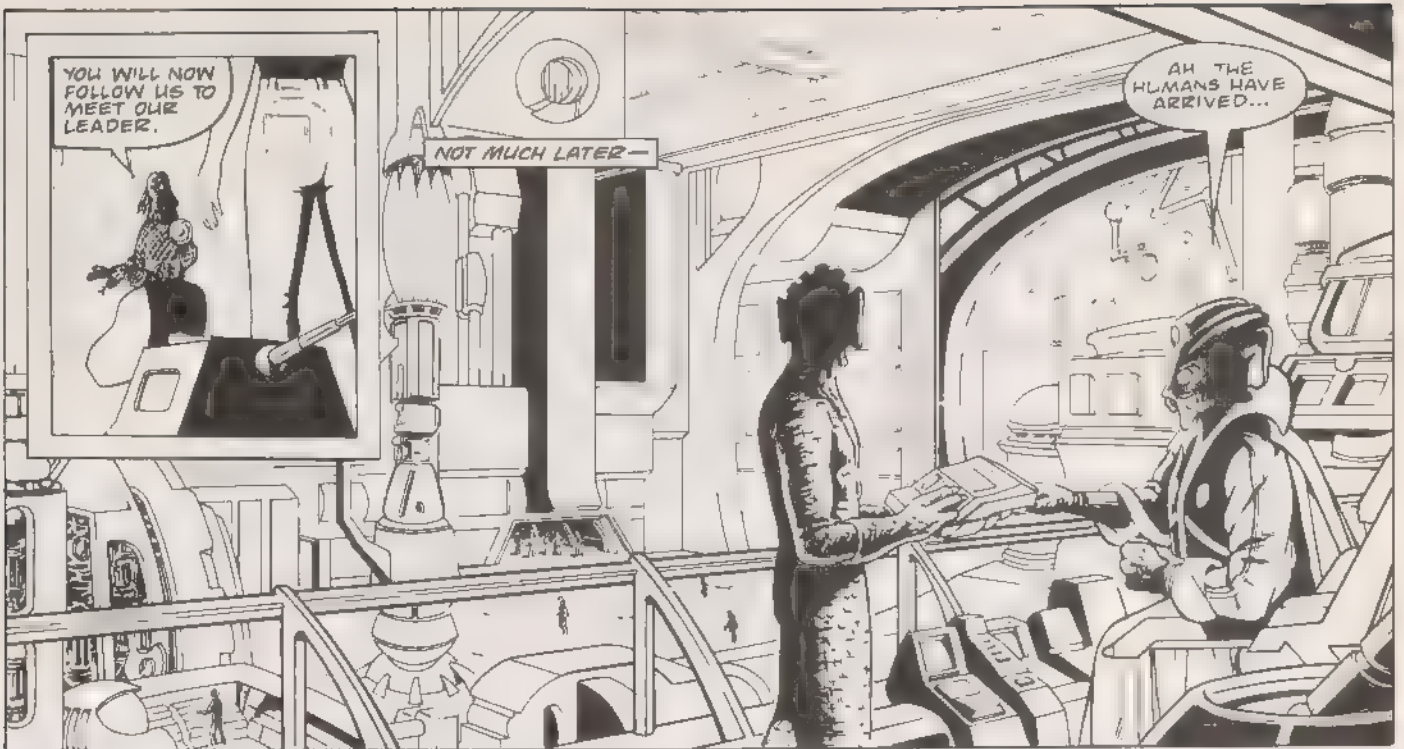
YES, YES, WELL,  
LET'S NOT WORRY  
ABOUT THAT HERE.  
THE CAMP'S ONLY A  
FIFTEEN MINUTE TROT  
BACK THATAWAY.

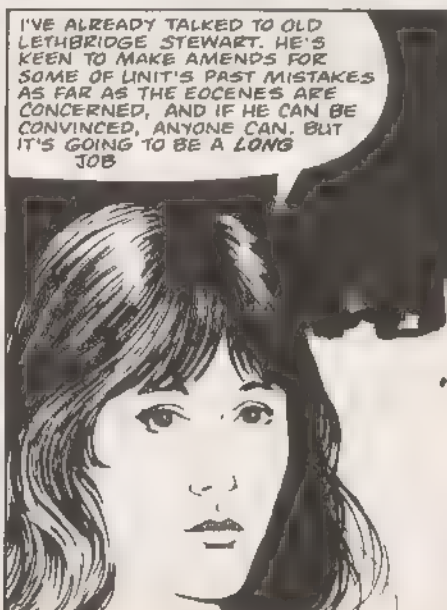
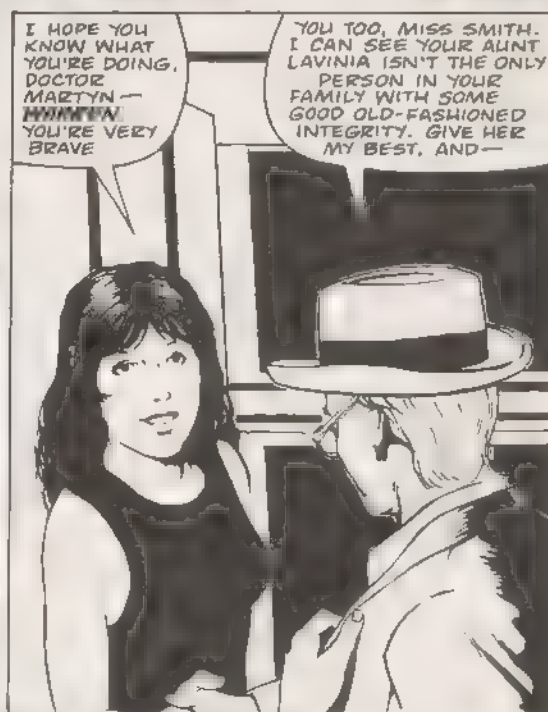














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# BROTHERS DIE IN TRAGIC FIRE HOLOCAUST SWEEPS COUNTRY ESTATE

Many others feared killed.

The whole countryside was shocked and saddened today by the news of the tragic fire at the Old Priory in which a number of well-known local figures perished. Fire broke out suddenly during the night and swept the Priory, the Lodge and much of the heavily wooded estate at great speed.

Among the victims of the blaze is believed to be Professor Marcus Scarman, the well-known Egyptologist, who had just returned from a successful archaeological expedition to Egypt. His brother Laurence, the distinguished amateur scientist, also died in the flames. Further victims include Josiah Collins, who had been in the service of the Scarman family all his life, a Mr Ibrahim Namin, believed to have been a guest of Professor Scarman, and a family friend, Doctor Warlock who was visiting the Priory. In the grounds, the remains were discovered of Ernest Clements, a local villager with a history of poaching. It is feared that this unfortunate man was trapped by the blaze while engaged in his nefarious pursuits.

An element of mystery still surrounds the death of Professor Scarman himself. He had not been home for some time, and was thought to be on his way back from Cairo. However, investigations in Cairo revealed that Professor Scarman had left some time ago. It is believed that the unfortunate Professor, by an unlucky coincidence, must have returned to his ancestral home on the very night of the fire, though as yet no trace of his remains have been discovered.

The cause of the blaze is still unknown, but there is speculation in the village that one of the many advanced scientific devices which Mr Laurence Scarman had installed in the Lodge may somehow have been responsible.

According to some, there are two great curses that were set down in the age of the Pharaohs and have made their effects known in our era.

The more famous of these is the curse of Tutankhamen's tomb. Belief in this began with the death of Lord Carnarvon shortly after the opening of King Tut's burial chamber. Carnarvon, a wealthy Egyptologist, sponsored archaeologist Howard Carter's search for Tutankhamen. Carter eventually found the burial room, whereupon Carnarvon was taken ill and died a few months later. Afterwards, the death of anyone even remotely associated with the tomb was brought forward as further evidence of the curse.

On the other hand, Howard Carter is the one man above all that the curse should have struck at, since he was the leader of the expedition and the first to open and enter the burial chamber. Carter, however, died in his bed seventeen years after he discovered Tutankhamen. A slow-acting curse, indeed.

So let us leave that curse to more sensationistic publications and move on to the Scarman curse.

The facts behind it are these: Marcus Scarman, a dedicated Egyptologist, had spent some years researching the legend and location of a Black Pyramid. These researches led him to a desert-valley and in 1911 he began his excavations in an attempt to unearth it. He and his party apparently located the Black Pyramid but only the Englishman went in.

Professor Scarman returned to Cairo shortly thereafter and began acting like a man possessed, determinedly packing up artifacts from the tomb and shipping them to his estate in England. The few natives who would talk about it reported that a hideous fate met anyone who did not cooperate with him.

Some weeks later, back at Scarman's home, an old priory, the curse went into terrible effect. The priory burned down, and villagers coming to investigate found three bodies on the grounds; Marcus's brother Laurence and a mutual friend, Doctor Warlock, were found outside, inexplicably crushed to death. Subsequent police investigations came to no definite conclusion in any of these cases.

A further search of the grounds found four Egyptian clay vases, located at the four compass points about the house and containing within what appeared to be the melted remains of some very sophisticated mechanical apparatus.

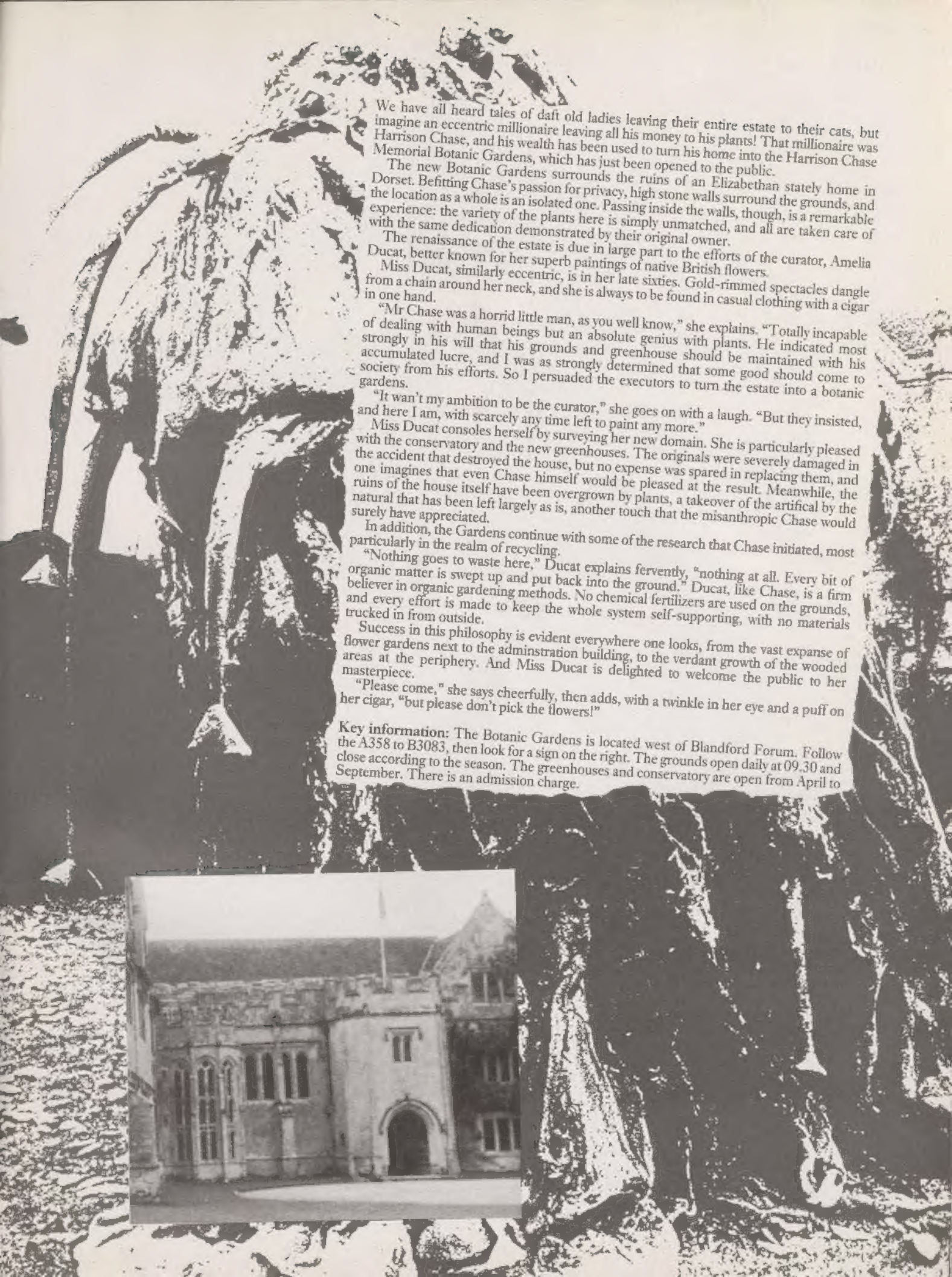
Also, those digging through the ashes of the Priory found the remains of two more bodies, later determined to be those of Josiah Collins, the butler, and Ibrahim Namin, an Egyptian who had assisted Scarman in his researches. He had recently arrived at the house in order to supervise the arrival of the relics Scarman was shipping back to England. Evidence of these items was found, as well as the melted remains of more mechanical apparatus.

Meanwhile, back in Egypt, apparently at almost exactly the same time as the priory was on fire, there was a great explosion at the site of the pyramid, burying it under a great quantity of soil and sand. Archeologists attempting to follow up on Professor Scarman's investigations were met with violent resistance from the natives, so no further digging was ever attempted.

And that's an end to it. The Scarman curse seems to have spent itself in one furious outburst, as neither Scarman's relatives nor the current residents of the site have suffered unnaturally.

Those residents are, appropriately, the British headquarters of the United Nations Intelligence Taskforce, while the location of the "Black Pyramid" now lies beneath the swirling sands of the desert, the buried source of a true modern mystery.





We have all heard tales of daft old ladies leaving their entire estate to their cats, but imagine an eccentric millionaire leaving all his money to his plants! That millionaire was Harrison Chase, and his wealth has been used to turn his home into the Harrison Chase Memorial Botanic Gardens, which has just been opened to the public.

The new Botanic Gardens surrounds the ruins of an Elizabethan stately home in Dorset. Befitting Chase's passion for privacy, high stone walls surround the grounds, and the location as a whole is an isolated one. Passing inside the walls, though, is a remarkable experience: the variety of the plants here is simply unmatched, and all are taken care of with the same dedication demonstrated by their original owner.

The renaissance of the estate is due in large part to the efforts of the curator, Amelia Ducat, better known for her superb paintings of native British flowers.

Miss Ducat, similarly eccentric, is in her late sixties. Gold-rimmed spectacles dangle from a chain around her neck, and she is always to be found in casual clothing with a cigar in one hand.

"Mr Chase was a horrid little man, as you well know," she explains. "Totally incapable of dealing with human beings but an absolute genius with plants. He indicated most strongly in his will that his grounds and greenhouse should be maintained with his accumulated lucre, and I was as strongly determined that some good should come to society from his efforts. So I persuaded the executors to turn the estate into a botanic gardens.

"It wasn't my ambition to be the curator," she goes on with a laugh. "But they insisted, and here I am, with scarcely any time left to paint any more."

Miss Ducat consoles herself by surveying her new domain. She is particularly pleased with the conservatory and the new greenhouses. The originals were severely damaged in the accident that destroyed the house, but no expense was spared in replacing them, and one imagines that even Chase himself would be pleased at the result. Meanwhile, the ruins of the house itself have been overgrown by plants, a takeover of the artificial by the natural that has been left largely as is, another touch that the misanthropic Chase would surely have appreciated.

In addition, the Gardens continue with some of the research that Chase initiated, most particularly in the realm of recycling.

"Nothing goes to waste here," Ducat explains fervently, "nothing at all. Every bit of organic matter is swept up and put back into the ground." Ducat, like Chase, is a firm believer in organic gardening methods. No chemical fertilizers are used on the grounds, and every effort is made to keep the whole system self-supporting, with no materials trucked in from outside.

Success in this philosophy is evident everywhere one looks, from the vast expanse of flower gardens next to the administration building, to the verdant growth of the wooded areas at the periphery. And Miss Ducat is delighted to welcome the public to her masterpiece.

"Please come," she says cheerfully, then adds, with a twinkle in her eye and a puff on her cigar, "but please don't pick the flowers!"

**Key information:** The Botanic Gardens is located west of Blandford Forum. Follow the A358 to B3083, then look for a sign on the right. The grounds open daily at 09.30 and close according to the season. The greenhouses and conservatory are open from April to September. There is an admission charge.



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